The Instrumentalist

VOLUME I NUMBER 2

NOVEMBER-DECEMBER, 1946

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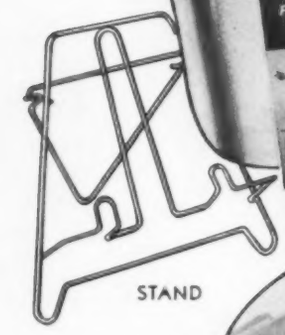

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The Association for the Advancement of Instrumental Music

This new movement was founded in 1945. The title is self-explanatory. The organization is not a large, unwieldy group. There will be no dues and no meetings. If you are a subscriber to this magazine you are a member of the association.

The board of advisors (see below) is elected by the vote of the subscribers. Other members will be added. It is the duty of the advisors to assist in formulating the policies of the association. Our major project was the launching of the INSTRUMENTALIST to fill the need for a practical "how to do it" type of magazine. Directors want lists, materials, procedures, usable facts and ideas.

It should be obvious that this is not a private enterprise for making money. Each of the 8,000 copies of the first issue cost us over thirty cents, while it cost the average subscriber only seventeen cents. The deficit is to be made up, if at all, from the income from advertisers. The association is not asking for donations. Write to your favorite music publisher or manufacturer of instruments, if his advertisement appears in these pages, and thank him for his support. If his name does not appear here, urge him to support our efforts. Tell your colleagues in the profession about us.

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VOLUME I, NUMBER 2

Copyright, 1946

The Instrument Situation Today As the Dealer Sees It

By Howard Lyons

IN AMERICA music held its place in education during the War and the reconversion period. However, the situation today is such that anticipative advancement has been curtailed somewhat in the music endeavors of the schools because of the lack of equipment necessary to promote the work.

Immediately after the War, everybody was convinced that we would be having all of our civilian manufacturing operations well under way within sixty days and plans had been made by most of the manufacturers of the country to reconvert to their peacetime activities within a very short period.

Conversion and Re-conversion

Due to many factors, some that are national and some local, this has not come to pass. Musical instruments are among the necessary items which can not yet be reproduced in sufficient quantity to meet the demand. It should be remembered that the band instrument manufacturers were required to convert their factories to make articles necessary for War. In many instances the production of musical instruments had to be interrupted entirely. In other cases production was carried on only on a very limited basis while the major efforts of the factory were concentrated on the manufacturing of articles which required new types of machinery and skills of the workmen other than those required for the manufacture of band instruments. This meant that most band instrument factories had to rebuild their whole plant to set up for war production.

When reconversion came they naturally had to rebuild their plants once again to prepare for the manufacture of their own products. It must be remembered also that during the War they had lost some of their highly trained workmen and that it was necessary to recruit these men back into their plants and in many cases new men had to be trained for jobs which are considered extremely critical in the manufacturing of band instruments. This required a training period which was not only costly but slowed up production.

Materials Scarce

The materials needed for the manufacture of brass instruments are still very critical and scarce. It takes many special types and gauges of brass tubing and sheet brass in order to develop and build a complete line of musical instruments. Also, adequate inventories of parts had to be accumulated before the assembling of a complete line of musical instruments could be accomplished. Because of this, the instruments most in demand, such as cornets, trumpets, trombones and saxophones are being made by some of the plants. As fast as this demand is taken care of we can be sure that they will start the manufacturing of the other instruments.

It may be some time before the factories will turn out French horns, baritones and double basses in quantities because these are considered more or less custom built and cannot yet be made in quantity. It is only natural that the manufacturers would wish to turn out their higher grade of instruments first and utilize their material and labor to help maintain their own prestige, as well as provide the professional musician with instruments necessary to the profession and promotion of music. As soon as the higher grade instruments are manufactured in quantities, production will be started on the moderately priced instruments, and we predict these will begin to appear on the market early in 1947. It may be a year or two, however, before there will be an adequate supply of the so-called "school grade" instruments to meet the increasing demand of the school music program.

It has been extremely gratifying to note that, while the O.P.A. has used the band industry more or less as a criterion in removing the price ceilings, the price of musical instruments did not rise on an average of more than twenty percent. This slight increase has, nevertheless, been insufficient to cover the increased cost of labor, material and shipping of merchandise.

In conformity with the theory that all of the increased costs should not be passed on to the consumer, smaller profits are being taken by the manufacturers, lower discounts given to the distributor, and, of course, special considerations to the schools have been curtailed somewhat.

The supply of used or rebuilt instruments, also, will be very limited for some time to come because most of the available used instruments have already been reconditioned and are already in use by students who will have a continued need for them for a period of years. Used instruments not now ready for service can not be repaired quickly because of the shortage of repair men, and because the factories are concentrating their efforts on the building of new instruments.

Imports Reduced

Some instruments are being imported in limited numbers, but they can no longer be considered a real low priced instrument. The living conditions in Europe have caused a considerable increase in the cost of manufacture. The rate of exchange of money does not make it possible to import them for low priced sale. Today, practically all of the instruments which have been imported into this country are from France and Italy. Formerly, we used to receive a great many instruments from Germany and

Czechoslovakia. Most of our double reed instruments, violins, cellos, string basses as well as harmonicas and accordions were made in these countries and it may be several years before these instruments are again available.

There is one thing that we are sure of, and that is the new 1946 American made instruments are of much improved quality, due to the new precision equipment which was installed in the plants during the War, and due to the fine engineering developed in the manufacturing fields during that period. This fact alone should be a boon to the musical advancement of the country, as it is a well-known fact that no musician can be any better than his instrument. It therefore offers the teachers a grand opportunity to have better equipment in their musical organizations by dwelling most strongly on owning and playing the finest instruments ever known.

Installment Payments

From the parent's viewpoint the added cost should be no barrier to the starting of children in music, if they realize that instead of $5.00 to $7.00 a year for a pupil's musical education, it is going to cost $10.00 to $12.00 per year. This only seems larger because they have to make the payment within a shorter period of time. The cost of the instrument must be prorated over the balance of the child's schooling.

The regulations on contracts sales are still in force, and it is necessary to pay one third down in making any purchase and pay the balance in twelve equal monthly payments, no payment being less than $5.00 per month. But if you look at it in total dollars and cents the down payment is not much larger than pre-War rates, and the monthly payments become a matter of only a few dollars more.

The clouds are beginning to roll back, and a brighter future looms before us. Now is the time to go to work and build our musical organizations with the finest musical instruments made, thus setting a precedent which may affect the welfare of the bands and orchestras of the country for many years to come.

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Pliers, small.
Small file—an auto points file.
Sandpaper. Use grades from 3/0 to 8/0.
Desk lamp, with non-transparent shade.

Adjusting the Reed

OFTEN it is not necessary to use a knife on a reed, but merely to adjust the wires. The two visible wires of a reed act inversely to each other; e.g., if you press the front wire from top to bottom, the tip of the reed closes. But if you press the 2nd wire in the same manner, the tip of the reed will tend to open and vice-versa.

Generally it is better to have the 2nd wire somewhat flatter than the perfectly round back of the reed. (Facilitates vibration)

The front wire should then be adjusted so as to make the opening of the tip of the reed elliptical with the widest part of the tip of the reed from 1/16 to 1/24 of an inch. The measurement varies with the strength of the cane.

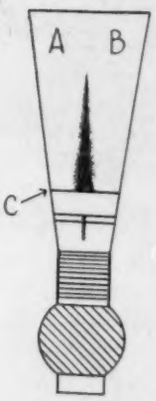
Trimming the Reed

BEFORE trimming a reed it is well to soak it in water until it is well saturated. (Usually about 5 minutes) Some reeds may necessitate longer soaking to soften the cane.

The mandrel holds the reed to assure a substantial foundation from which to work.

By holding the reed, tip down, just below the rim of the lamp, you will be able to tell by the light and dark areas where your reed is too heavy or too thin. When looking through the reed, you see the side nearest you, not the side nearest the lamp.

Always keep the plaque between the reeds when working with them. This is to protect the under half of the reed.



Exact Size

In trimming a reed, the essential thing is to trim all surfaces equally being careful not to trim the C area too thin. The C area corresponds to the heart of a reed and when removed, the reed loses its life.

Most reeds in the hands of our high school students are too heavy, i.e., too thick, and do not vibrate freely.

By a little constructive trimming, the student works half as hard and produces more favorable results.

Naturally all reeds can not be trimmed in the same way because of the different professional shapes, constructions, and ideas of the makers, but generally a reed should be uniform in regard to light throughout. It is a good policy to have the center-back area (C), slightly darker or thicker than the rest of the reed.

Most reeds are made with a slightly heavier center area. Thus, when you trim the reed, try to keep the same uniform character.

Do not use the knife or sandpaper too rigorously as it will cut the reed down too fast and you may ruin it. The same rule applies to adjusting the reed. Work slowly and make your changes slight and even.

Often low notes will speak easier if the back A and B areas are thinned out slightly.

The front of the reed helps govern the high notes and by thinning a heavy tip, more accurate tonguing will result. The thickness of the tip of each half of the reed varies with the strength of the cane, but should be about as thick as the plaque of steel.

Try to make the edges or sides of the reed the same thickness. In other words, try to balance one reed to the other (the back A and B areas looking at the reed from the side and as the reed is held flat).

Remember, the shaded area is not a great deal heavier than the A and B areas.

Conducting as a Performing Medium

What makes a Conductor a Conductor?
Should a Director practice alone, just like a player?
Unthinkable! (?)

NORVAL L. CHURCH
Music Department, Teachers College, Columbia University

ALTHOUGH CONDUCTING has been taught and practiced for many years and is one of the really important phases of music and music education, the development of conducting as a performing medium and as a means of effective and artistic expression is still in its infancy.

The first step in bringing conducting out of its more or less dormant state is to realize that learning to conduct means developing a technique which is as difficult to acquire in its musical and technical aspects as is any solo instrument. If one is to judge from the conducting usually displayed, one would conclude that the conductor is laboring under the misapprehension that knowledge of the music, ability to read a score, a few basic conducting patterns and a fair degree of musicianship are all that are needed. This limited conception has been fostered much too long and it is time that conducting be considered a serious performing art.

A fine violinist might start the study of piano in his adult life and bring to it musicianship. He could quickly learn the basic requirements, but he could in no way expect to play adequately until proper skills demanded by the music are acquired.

One of the reasons the conductor still holds his job without the training and practice which conducting, properly conceived, would require is that he is dealing with people and not inanimate objects. It is true that, given capable performers and sufficient time in rehearsal, an acceptable and even beautiful musical performance may be possible. The sad part of this procedure is that an enormous amount of rehearsal time is wasted. When the concert is given, the conductor does not "play his instrument" with the same skill and beauty of phrasing he expects of his group. It is now time for the conductor to abandon metronomic beating and awkward motions; these have no place in the art of music. In general, if performing groups were to phrase as a conductor phrases, mainly through lack of skill and often poor musicianship, the musical result would be ludicrous.

Born or Made?

If we consider the technical aspects of conducting both in professional circles and in the field of music education, the situation is appalling. That so little progress has been made in this field might well be explained by the prevalent conception that conductors are born and not made. It is discouraging to note that this reactionary point of view is often fostered by eminent writers and critics. One can no more apply this statement to the conductor than to any other concert artist. While the concert performer is undoubtedly born with unusual gifts, even the least informed must know that much work is necessary to make talent effective.

Regardless of practice in professional lines, the conductor in the field of music education has not such technically proficient performers under his direction and certainly has no time to waste. As it stands now, the amount of time wasted in the treatment of such a simple operation as the attack and release of *fermati* is staggering. If one were to add to this the treatment of incomplete measures, the aggregate time wasted is beyond comprehension.

Sauce for the Gander

The customary point of view seems to be that if anything goes wrong it is the fault of the performers. My observation in the field would indicate the reverse. The plain fact is that the performers under direction operate with more skill than the conductor. The best policy to follow, and one which will mean growth for the conductor, is to take the blame for ineffective playing and search for conducting flaws without which the organization might not have made the mistake of the moment. The conductor pleads for more practice on the part of the performer but too often neglects to follow his own advice.

At present, the typical instrumental conductor can be distinguished from the vocal conductor by the fact that the instrumentalist beats metronomically basic patterns of 2/4, 3/4, 4/4, etc. with little regard for phrasing. The traditional vocalist seems more conscious of phrasing but his conducting lacks rhythmic flow and phrasing attempts are, for the most part, inartistic and ineffective. As far as technical requirements of the conductor as a performer are concerned, there should be no difference between vocal and instrumental conducting. What is artistic in one medium will be artistic in the other; what is helpful in one, will be helpful in the other. The definite cleavage between instrumental and

choral conducting at the present time must soon be eliminated if real progress is to be made.

Body Tension

One of the many factors which renders conducting in all its phases inartistic and impotent is the excessive use of body tension. Without proper control of the body no aesthetic result may be expected. The more musicianship a conductor has, the sooner he is lead into tense, awkward motions to portray his feeling. If he would but substitute skill for awkwardness, the field of music would thereby be enriched. Lack of proper phrasing is probably as much due to improper body controls as to the concept of metronomic beating based on stereotyped patterns.

In the future, if conducting is to progress along correct lines, the conductor must, first of all, realize that conducting is a performing medium and that proficiency is not quickly or easily attained. The conductor in the future will have to give time to necessary practice, which is not inconsiderable, to secure required controls. He must also realize that no set conducting pattern is usable at all points. He must abandon the idea that the conductor's motions need keep a constant speed to hold a given tempo. It is quite possible to maintain a strict tempo and still have the beats vary in terms of speed, length, intensity, etc., according to the phrasing demands of the music. Power, excitement, etc., are attained, not through body effort and tense muscles, but through varying speeds of execution.

STUDENTS OF MAYWOOD, ILL., GRADE GROUPS BUILD OWN RAISED PLATFORM

Russell Suppiger, appointed band and orchestra director in the elementary schools of Maywood, Illinois, a year ago, wanted a Mitchell platform, but none was available. So the band and orchestra students secured suitable pipes, bent them into shape, and made the platform as shown in the picture. The band parents association assisted in the final assembly of the lumber and supports, which was accomplished in a single evening.

Suppiger, formerly instrumental director at Benton Harbor, Michigan, believes that the orchestra work in the high schools would improve greatly if the elementary schools would "push" their orchestras as much as they do their bands. Some one hundred boys and girls are members of his concert and training orchestras. He starts them on viola, cello and bass, as well as on violin. Early in the fall he takes his group to each school building, where they give pleasing programs for all children from the fourth through the upper grades. Of his soloists and ensembles entering the district contests, 21 qualified for the state finals and *all* of them made the highest rating.

Distracting Motions

One small item such as the elimination of the use of the body with the beat would not only greatly improve the effectiveness of conducting but would also make it more acceptable to the eye. Unconscious use of the head and shoulders and even the mouth tends to negate, to a large extent, the beauty of the music.

Too frequently one attends performances which lose much of their artistic value through the ungraceful picture presented by the conductor. Tense and clumsy motions should not be coupled with the art of music.

This article is not intended as a negative criticism of conductors in the field, since everyone realizes the great contribution they have made. It is rather a plea for a more serious consideration of conducting and its problems and especially for conducting as a performing medium. While it is self-evident that musicianship, knowledge of the music, and ability to read the score are indispensible, these will suffer where there is no sound technic. If one strives for artistic results it is important to realize that there is no conflict between that which is technically efficient and that which is artistic.

Conducting is both a challenging and a gratifying field of endeavor. That it is involved and requires musicianship and skill only adds to its interest. The field of conducting in all its ramifications has not been fully explored as yet. If we accept the premise that conducting is a performing medium, we will then be well on the way to the discovery of the technics peculiar to this field.

NEXT ISSUE:
"125
WORTH WHILE
MARCHES"

WOODWIND clinic

HOW TO TEACH CLARINET

GEORGE E. WALN
Oberlin Conservatory

The purpose of this first article on the woodwinds, as outlined in the first issue of the INSTRUMENTALIST, is to set forth some helpful hints and teaching procedures relating to the clarinet. No one denies that the clarinet is the basic woodwind in the whole school music program and that the teacher who can develop good clarinetists has gone a long way toward what it takes satisfactorily to train players on the other woodwinds.

Foundation

The early training in correct fundamentals for the player is so important that I have chosen to start from the beginning, or at least from the time when the student presents himself with an instrument for the first individual or class lesson. It is at this important moment that the teacher must make certain that the clarinet is playable and must, therefore, have certain equipment at hand.

1. A small *mouthpiece brush* and a cake of soap for the purpose of cleaning the mouthpiece inside and out, being careful not to injure the facing or lay on the mouthpiece, either from using water which is too hot or by scratching the lay with the wire in the brush.

2. *Corkgrease* for the purpose of lubricating the several corks on the instrument. Without it, the corks are likely to be torn loose in putting the various sections together. The teacher may make his own mutton tallow simply by frying out the grease from a chunk of mutton fat, and pouring it into containers. A few drops of perfume added while the tallow is still in a liquid state will remove the greasy odor.

3. *Matches* for swelling corks or for heating keys to re-stick loose pads. When one is to heat a cork for the purpose of swelling it, grease should first be applied to furnish a moist coating. Avoid burning the cork from contact with the flame of the match.

4. *Key oil* to be applied with the end of a toothpick or with the head of a small needle to all working parts on the instrument. Any light machine oil such as "3 in 1" will suffice, although a high grade watch oil is best because it will not gum. Twice per year will suffice in the oiling of the mechanism. The oil will naturally help to keep the keys working easily and to keep the screws from becoming rusty and "frozen."

5. *Reeds* are important equipment for the teacher to have on hand in preparation for this first lesson.

6. A simple *tool kit* with pads and rubber bands should be part of the equipment. The kit should contain a small screw driver, small pliers, spring hook, and pad cement. A small alcohol lamp is very handy.

The above equipment should constitute the minimum for the clarinet teacher.

Procedure

After a thorough washing of the mouthpiece and a proper lubrication of the instrument, the teacher is ready to play it for a check upon the reed, mouthpiece, and the instrument itself. I should say right here, that any teacher who cannot try the instrument by blowing it himself probably should not be trying to teach it. I don't mean by this, that the teacher must be a good performer on each instrument, but certainly he must know whether the instrument plays freely before he can expect to get results from the student. I think it is a good policy when feasible to try the student's mouthpiece and reed on a clarinet other than his own, which one knows to be in fine shape. One can limit his analysis, in this way, to the mouthpiece and reed. Trying a few reeds will usually disclose whether the mouthpiece facing is good or impossible. In the case of the latter, a new mouthpiece of a different facing should be acquired at the earliest moment. I recommend working through your local merchant when possible unless you have other connections with specialized mouthpiece workmen. A mouthpiece with a medium lay is advised.

The Book

In the choice of a book the teacher should recommend one which progresses systematically and slowly enough for the student to gain a working facility on each problem as it comes. There are several good books on the market. With the younger pupil the interest will continue most easily through the melodic approach —melody after melody which develops facility and presents new problems. The teacher must be constantly alert to the problem of music theory whether it is presented in the book or not. A quick recognition of note names and values must precede any great advancement of execution on the instrument. The player has his hands and mind full trying to manipulate his instrument without thinking very deeply about note names and values. Therefore, I recommend daily drill for a while on note names and values.

For the pupil who is older I will take the liberty of mentioning my favorite beginning method — Langenus Clarinet Method, Part I. Perhaps I am partial to this book because Mr. Langenus was my teacher, and yet I am sure that it was through the study in his fine book when I was in high school that I acquired the urge to study with him after I finished college in 1926. The only point against the book is its price—$3.00.

Beginning Procedure

With the reed moist and the clarinet held in a position of approximately a 33⅓ degree angle to the body and the head erect, the student is ready to play his first note which is generally "E" on the 1st line of the staff. The quality of this tone is the uppermost goal for which he is striving. How then must he get it? It seems to me there are three basic factors.

1. A tight grip around the mouthpiece.

2. A lift from the right hand thumb to keep the mouthpiece wedged into the mouth.

3. A decided push or feeling of a continuous grunt from the breath to make the tone sing.

A few words of explanation about No. 1 (embouchure) are of extreme importance. From the first the child can be made to realize that his chin must be down and pointed (not bulged up toward the reed). This position will draw the lower lip tightly over the lower teeth and snugly against the front of the teeth so that no air pocket can form between the lip and the teeth. With the upper teeth in direct contact with the top of the mouthpiece, the lips must seal tightly around the mouthpiece and yet the corners of the mouth should assume the position of a smile. The mouthpiece should be approximately ⅜" in the mouth. Puffing the cheeks must not be allowed.

From the sound of the first tone until the time when the pupil becomes settled with his embouchure, the teacher must not permit weak empty sounds. The tone should sing and must sound clear and solid from the beginning. The tone will sing if the above three basic steps are insisted upon. A student who has played flute or a brass instrument will have the tendency to relax the embouchure and to ease on the breath support when playing into the low register. This tendency must be discouraged from the beginning. Whether ascending or descending the scale a player must exercise the feeling of push or support from the diaphragm.

The First Attacks

During the first two or three lessons the student should be guided carefully in gaining the feeling of proper embouchure. In this first stage he may gain a conception of the sound of a good solid tone or be allowed to drift into the line of least resistance—a loose embouchure and inadequate breath support. If the latter is allowed to happen and the tone sounds thin and empty, the teacher and student find themselves in a serious position. Bad habits are very difficult to overcome. During these early lessons the less said about the tongue and the attack the better. After the tone seems secure, then is the time to introduce the use of the "tah" syllable. I prefer the syllable "tah" because its pronunciation tends to arch the tongue back in the mouth so that the contact of the tip of the tongue to the tip of the reed may be encouraged. Very often the new player will display an excess flow of saliva. This should not cause undue alarm. Soon it will diminish. In the meantime encourage him to suck the excess saliva from under the reed at frequent intervals.

Frequent Guidance at First

The beginning student needs guidance at very frequent intervals during the first few days. Rather than allow the student to practice at home during the first week, I would urge the teacher to meet him daily for the first few days even if it involves after school or night teaching at great cost of his own time. I feel absolutely sure of the fact that a beginning student is not ready to go home and practice by himself after his first lesson—perhaps after the second or third lessons, but not after the first. He is likely to start bad habits which will take great effort to remedy.

During the first lesson and during rest periods in the class the beginner should be made silently to cover the holes of his instrument. A natural and easy position of covering the holes can be formed in this manner which will greatly simplify his thinking while he is trying both to play and to cover the holes. I think it important that the three fingers of the left hand be placed comfortably on the holes of the upper joint before the thumb is placed gently across the hole. Thumb position should then be checked often to secure the formation of a position which will enable the thumb to contact the register key with the least bending of the first joint.

Rhythm

One cannot stress too early an accurate inner feeling for the value of the notes being played. I firmly believe in foot tapping as a means of developing a good muscular sense in the feel of rhythm. The devices which are used in the class method called "Ensemble Method" by Smith, Yoder and Bachman, and the "Elementary Clarinet Method" by Gower and Voxman deserve commendation. I refer not only to the tap of the toe to indicate the beat but also the upward motion of the toe for the "and" of the beat.

The Clarinet's Check List

1. Wash the mouthpiece frequently with luke warm water and soap.
2. Do not expose the mouthpiece or wooden clarinet to the hot sun or sudden heat.
3. Insist upon keeping corks greased.
4. Swell loose corks by the heat of a match flame.

5. Oil the key mechanism twice per year with light machine oil.
6. Remove the wrinkle or ruffle from the tip of the reed by pressing it snugly with the thumb against a clean flat surface.
7. Suck the excess saliva from under the reed at frequent intervals.
8. All parts of the clarinet should be wiped out after playing. If a chamois swab is used, avoid knotting the string by wrapping the swab into a small ball before putting it in the case.
9. When placing the ligature on the mouthpiece, be guided by the mark or marks which circle it.
10. Different mouthpieces will require different strength reeds. Do not expect the player to use a stiff hard-blowing reed.
11. Keep a strong feeling of lift or support under the tone from the diaphragm.
12. The right hand thumb should keep the clarinet mouthpiece wedged into the mouth.
13. Check frequently at first to be sure that the beginner's upper teeth are in direct contact with the mouthpiece.
14. Close the holes and the end of each joint and blow breath through to test for leaks.
15. Pads must clear the holes about $\frac{1}{3}$ the diameter of the hole.

NOTE: I was over optimistic in the amount of material I could cover about clarinet in this first article. It is obvious that I have dealt only on problems relating to a player during his first few lessons. At a later date I shall try to carry on from this point. The next issue, however, will deal with flute as promised in the *Preview* of the first issue of the INSTRUMENTALIST. May I encourage you to write me about your problems on any of the woodwinds whether you agree with everything I have said or not.—G. W., Oberlin College, Oberlin, O.

Easy Solo Materials for Clarinet

Albums of solos for clarinet constitute a valuable source of solo material for the early grades of clarinet training. The following are arranged according to general difficulty.

Everybody's Favorite Elementary Solos —Arnold ..... Amsco
Indispensible Folio—Endresen .. .. Rubank
Let Us Have Music—Kent. C. Fischer
Clarinet Player's Joy—Number 1 ..... C. Bettoney
Victor Herbert Album—Gossette ..... Witmark
Clarinet Repertoire—Langenus ..... C. Fischer

Easy Duets (Two Clarinets and Piano)

Barcarolle from the "Tales of Hoffman"—Offenbach ..... Rubank
Concerto in B♭ Minor — Tschaikowsky ..... Rubank
Hunter's Chorus from "Der Freischutz"—Weber ..... Rubank
Promenade—Endresen ..... Rubank
Thirty Pleasing Duets — Wiedemann (no piano) ..... C. Fischer
Twenty-Four Easy and Progressive Duets from Operatic Melodies —Lazarus (no piano) . C. Bettoney

Easy Clarinet Trios

The Ash Grove—Brandenburg... ..... C. Fischer
Bouree—Handel .....C. Fischer
Celebrated Gavotte—Handel..... .....C. Fischer
First Scherzo—Lubin .... Gornston
Gavotte—Gluck ..... C. Fischer
Intermezzo—Tuthill .....C. Fischer
Fiesta—Erickson (with piano)... ..... Gamble
Holidays—Erickson (with piano) ..... Gamble
The Pipes of Pan—Taylor (with piano) ..... Mills

Easy Clarinet Quartets (Four B♭'s)

Allegretto Grazioso—Brahms .... Concord
Alsatian Dance—Laube.....Bettoney
Andante and Minuetto — Bochsa-Schmidt ..... Rubank
Andante from Quartet in D — Bohne-Voxman ..... Rubank
Bohemian Suite—Bradec-Voxman ..... Rubank
Pastorale—Scarlatti ..... Gamble
Dance of the Rose Buds—Keats ..... Presser
Nostalgia—Haubiel..Composers Press

—✦—

Have you ever noticed that some of the professional conductors are actually poor baton technicians? Many of these, to say the least, would have an exceedingly difficult time with school organizations.

From Our Readers

"It is one of the finest professional magazines I have ever read . . . problems with which we are faced daily . . . I am maintaining every copy as an integral part of our band library."—Bruce Houseknecht, Joliet, Ill.

"I was particularly pleased with such articles as the 'One Hundred Most Popular Marches'."—Arthur H. Brandenburg, Elizabeth, N. J.

"I think it is one of the finest presentations of instrumental methods, problems, procedures and materials that I have ever seen . . . filling one of the greatest needs which Music Education now has."—Dr. Robert W. Winslow, University of Minnesota.

"If all issues measure up to the first one you will have the best magazine in the field."—Harold L. Lickey, Marshall, Mo.

"I was certainly impressed with the *Instrumentalist,* a magazine with worthwhile articles and pictures." — Clarence Sawhill, University of Illinois.

". . . Congratulate you on the *Instrumentalist,* which looks as if it will develop into the music educator's 'bible'."—Bernard Kalban, Mills Music, Inc.

"You have introduced some interesting angles not covered by other magazines."—H. W. Arentsen, Oshkosh, Wis.

"You and we all in the profession can be mighty proud of it."—Dr. Maurits Kesnar, Southern Illinois Normal University, Carbondale.

"In behalf of the Iowa Bandmasters I wish to congratulate you on the fine magazine."—Dale Caris, Sioux City, Ia.

"I believe the publication is going to do a real service to the field."—George C. Wilson, University of Missouri.

"Your magazine will be a 'must' for every instrumental teacher in our system." —Rene A. Louapre, New Orleans, La.

"A very fine magazine and one that the instrumentalist most assuredly needs. Clinic section unusually fine."—Floyd Graham, North Texas State Teachers College, Denton.

"Much better than anything on the market . . . a contribution to the cause of instrumental music."—A. W. Bleckschmidt, Converse College, Spartanburg, South Carolina.

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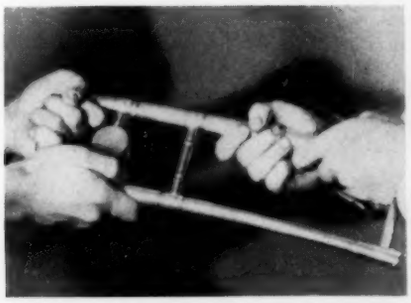
CORRECT POSITION ↑

The "SHOW-OFF" ↑

↑ Pretty, but Ineffective.

"I Can't See the Baton!" ↓



↑ Don't stage a "tug-of-war" to pull slide apart. Use gentle but firm pressure of thumbs. ↓

↑ A left-handed trombonist is OK, but—!

Mr. BLOWHARD ↓

STRING clinic

GILBERT R. WALLER

PRIOR to the war, much of Europe was a land of many community orchestras. These organizations were an outgrowth of a basic culture of string playing; father taught son, mother taught daughter and big brother taught the boy up the street. These string groups, quartets, ensembles and orchestras were the center of community interest. From these groups came the players of the professional symphony orchestras. In the United States we have no such tradition. What is the solution?

STRING vs. WIND INSTRUMENTS

We know that the symphony orchestra is the zenith of all instrumental ensembles. The greatest composers of all times were writers of orchestra music. We know that the stringed instruments, with their wide variety of tonal color, make up the backbone of the orchestra. We also know (1) the stringed instruments have less glamor than the brasses and the woodwinds, at least from the standpoint of the uniformed marching band versus the classical orchestra, (2) they require a more carefully planned and executed teaching program, (3) they require more time to make a "showing", and (4) since the stringed instruments cost less than the wind instruments (especially for beginners) there is less profit in their sales and a corresponding smaller interest in advertising them.

Only too often the teacher of instrumental music follows the road of least resistance and finds that he just does not have time to teach stringed instruments. Colleges and universities need to place a great deal more emphasis on the training of their music students so that they will have an adequate background for teaching the strings. Administrators, too, need some re-educating. They also are often more interested in making a "showing" than in achieving the true objectives of music education.

CLASSES vs. PRIVATE TEACHING

There are still many people, mostly private teachers, who firmly contend that there is no way to develop a good string player other than through private lessons. All of us admit that private lessons are of great importance to the advanced player, and all of us encourage advanced pupils to take private lessons whenever possible. It is a curious fact, however, that many of the professional artists and those very people who are opposed to class teaching are very proud of having studied with this or that "name" artist who actually gave his instruction through a modified form of class teaching. Some of these have forgotten that they learned much through watching the master teaching some other students.

There are a number of distinct advantages in class teaching. (1) It is a school situation just like that of any other subject. (2) Being scheduled during school hours, the class lesson is considered part of the regular school. (3) Class lessons are either free or given for a fee much smaller than is possible under a private lesson setup. (4) The teacher of class lessons is often better grounded in teaching than the private teacher who has not had the necessary education. (5) The class lesson plan with more than just a few pupils has the support of the administration. (6) The class provides a wholesome learning situation. Pupils learn from each other, they can share their experiences, and there is a wholesome spirit of competition and motivation.

The future possibilities of school orchestras in the United States are boundless. There are many difficulties to conquer; we need string teachers who can create community interest, who will apply the latest approaches and who will continue to improve methods and materials. If we are to make America truly musical, we must, through our schools and through string class teaching re-awaken interest in the inherent beauty of string tone, string ensembles and the orchestra. With class lessons, plus the aid of private teachers, we will achieve that superior level of performance for which we all hope and strive.

Do you have a community orchestra in your town? Whether you do or not the booklet "Starting and Maintaining a Community Orchestra" by A. D. Zanzig will be helpful. The treatment of this subject is both inspiring and practical. The booklet costs only 25c and is available from the National Recreation Association, 315 Fourth Avenue, New York 10, N. Y.

If you are teaching appreciation of music or if you would like to enhance your knowledge of the instruments so that you can drop an interesting and informative morsel now and then to your instrumental music classes, the "Story of Musical Instruments" by H. W. Schwartz is highly recommended. It is interestingly written and contains many usable bits of information not found in the usual history books on the instruments of the band and the orchestra. Doubleday, Doran and Company is the publisher.

VISITS WARING

Fred Waring and his Pennsylvanians recently went on tour for the first time since the onset of the War. They made personal appearances in Chicago, Milwaukee, Indianapolis, Cleveland, Purdue University and other points enroute. Capacity audiences greeted them everywhere, with stage and standing room at a premium.

We were invited to be a part of a small crowd at one of their daily morning broadcasts. We attended, desiring to try to see what makes the group "tick." At the right was the string section of six: four violins, viola and cello. At the far left was the "glee club": fifteen men. At the near left clustered five women (one of the usual six did not make the trip). In the far right corner were four trumpets, three trombones; and in front of these was the woodwind choir, which changed constantly from two flutes, two clarinets and *two bass clarinets* to six or seven saxophones and other combinations. In the far center was the percussion section with everything, including string bass and two grand pianos. In the center of the room stood Mr. Waring, holding script with one hand and directing with the other much of the time.

Fred's words, like the other vocal sounds, were often inaudible to us under the barrage of brass, but the man in the control room presumably took care of that with the (six) separate microphones over each performing unit. The maestro directed the singers in the informal a cappella choir style, and signalled to the instruments in a manner mostly all his own. He used no baton. Manuscript (no printed) music which could be read from a distance fluttered to the floor after each number.

Whether the Waring instrumental performance is superior has been debated. That the man's vocal style has had a profound influence on school choirs and other radio programs is undeniable. The point is best proved by his imitators, even his satirists. What makes him "tick"? Probably his sincerity and personality, which even two decades ago shown through his recordings like a light.

It is reported that the tour will complicate the Waring corporation's bookkeeping problems up to six figures to the left of the decimal.—R. C.

A FRED WARING BROADCAST—Left to Right: Glee Club, Strings, Mr. Waring, Audience, and the Girls.

CANADIAN BANDMASTERS DEDICATE MUSIC CAMP

The fifteenth annual convention of the Canadian Bandmasters Association was held in Waterloo September 6-8. A feature of the meeting was the dedication of the Memorial Gates of the Waterloo Music School Camp at Bandberg, twelve miles from the city.

The Camp School is under construction in a rural setting of rolling hills, complete with lake. The project is being carried out under the direction of its founder, Mr. Charles F. Thiele, who, with other guest conductors, was featured in band demonstrations during the convention.

The CBA has grown from 39 members in 1940 to 250 at the present. John C. Lougheed of Leamington, Ontario, was elected president. A. L. Robertson of Toronto is secretary of the association, and editor of the *Canadian Bandsman,* official publication.

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Most People Like Competition

By T. Frank Coulter

President, NATIONAL SCHOOL ORCHESTRA ASSOCIATION

THE WISH to excel is in the heart of every American. It may be the desire to sell the most merchandise, preach the best sermon, be acknowledged the best Superintendent of Schools, play on a championship football team, or be a member of a top ranking band, choir, or orchestra. Wherever we go, we never get away from competition, whether it is acknowledged as such or exists without recognition. Its the American way of life. That's why music contests will probably remain on the list of school activities for a long time.

Disregarding the intensity of our liking or disliking them, and no matter in what form they are developed, there are some valuable lessons to be learned from contests, and the object of this article is to discuss some interesting observations concerning preparations for these events.

A well known mid-western music educator writes: "Always a firm supporter of the contest as an educational device, as a means of enlisting public support, and as a guarantee of student interest, the writer first began to question its benefits when he became aware of the intensive drill methods which were employed by many teachers in their desire to have their groups win. This usually meant the neglect of real teaching in the broader sense and an undue emphasis upon the attainment of technical proficiency at the expense of musical understanding, practice in sight reading, and acquaintance with a widely representative repertory."*

We Are To Blame

This over-concentration on certain isolated pieces of music has brought on the shoulders of music educators

much deserved criticism. Through it, we have helped build outside opposition to the very thing we seek to promote. Excessive periods of time spent on one single piece of music, in order to get the notes "under the fingers," will never make a winning organization. Struggling for weeks with a piece of music whose technicalities are far beyond our capability will never get us to the point where performance can be spontaneous, free, and musicianly. We may learn to play the notes, but we probably will never learn to play the music.

If contests are to be used as motivation for this sort of "narrow vision" preparation, the opposition has a good case, and we had better quit.

FORTUNATELY, however, preparation for contests should not be of this nature. It can assume broad proportions, width of scope, and all-inclusive features of training that are musically and pedagogically so sound that no one will dispute them.

Essentials Come First

What contributes to the making of a fine band or orchestra? Many factors, of course. Among them are a good conductor, good equipment, and most of all, good musicians. The preparation and training of the good musicians is the task of the school director of today, and training musicians is not accomplished by excessive concentration on single selections to be used as contest material. It begins way back with the earliest musical experience of the student. It consists of the development of a discerning ear, a recognition of orthodox and accepted tone qualities, a recognition of pulse and rhythm, a development of taste in shading and nuance, a feeling for expression, and a recognition of those intangible relationships which exist between mind, emotion, and the medium upon which the performer plays.

Development of these elements of musicianship must of necessity take time. They are not abilities that can be acquired in a semester, or in most cases in a school year. The conclusion to be drawn, therefore, is that initial preparation for artistic performance, whether it be contest or a program, must be begun at an early age, and should follow a very definite outline.

In the case of most students, I believe that teaching these elements of musicianship is not a too difficult task. I think the talents are inherently found in the make-up of most boys and girls, and need only guidance to bring them out. The teacher need have no profound or supernatural power to develop abilities, but rather a strong desire, and a special degree of alertness as to the proper time and method of suggesting. I firmly believe that a large majority of students have a good enough ear to play in tune reasonably well, if it is brought to their attention that they are *not* playing in tune. Far too many teachers are themselves not alert enough to detect errors and "spot" the offender.

*(C. B. Righter: *"Success in Teaching School Orchestras and Bands"*)

I feel the same way about the development of an orthodox quality of tone. I'm quite sure that too many teachers do not themselves recognize the poor quality of tone that prevails in many groups. Basic rhythms, once explained to a reasonably alert student, should offer no severe barrier, especially if the work is started at an early age. My work with High School students for many years convinces me that in matters of shading, phrasing and expression, the student in most cases need only be advised, and encouraged to give his emotions a chance to express themselves. There is, of course, an element of self-consciousness to be overcome here. The student must feel himself to be a young artist. Perhaps the mischief maker of an algebra class must forget himself and become a great clarinetist. Our dramatic students do it—they forget themselves and do bits of acting that are a credit to their teachers and their departments. If actors can do it, why cannot our violinists and flutists do the same? Bear in mind, I am talking about emotional expression of music which is technically within the student's reach. Presented to students at the right time and in the right way, these suggestions will be accepted. Done at the wrong time, or when students are not seriously interested and ready to receive them, failure is certain.

No Trick Performers

Mention of finger technique, development of embouchure, and kindred topics were purposely omitted from the above list, for most teachers realize fully the necessity of these abilities. Indeed, many recognize them to the exclusion of the techniques of basic musicianship. A word of warning is always needed for the overly ambitious conductor who selects music which makes technical demands beyond the capabilities of his group. No student or group can give a musicianly playing of a selection which is technically too difficult. Attempts at performance under these circumstances encourage inaccuracy, lack of precision and carelessness. For an instructor to carelessly permit these habits of playing to develop breaks faith with the trust that is imposed on him as a music educator.

Conductors should realize that few judges can refuse to give a high rating for a truly artistic performance, even if the selection played is a simple one. On the other hand, any adjudicator worthy of the name will severely criticise an attempted performance of a number that is too difficult. Here again, the principle is the same, whether the number is being prepared for competition or for a concert performance. A clean, musicianly playing of a simple selection is always to be preferred over a "muddy" rendition of too difficult a work, even though the latter may have appealing climaxes and points of great brilliance.

These warnings and admonitions crowd forward in my mind after personally bungling the job of preparation many times, and after listening to many groups within recent years as an adjucator.

In summarizing, I urge directors to start early, teach basic fundamentals of musicianship, select music technically within the students' ability, set a high standard of precision and exactness and urge performers to express the emotions they feel. If you follow this formula, you will not have to "cram" for contests.

Another article by Mr. Coulter will appear in an early issue.

NEW OFFICERS OF NSBOVA ON JOB

Louis G. Wersen (left) is the new executive president. He is director of music education in the city of Philadelphia. Formerly of Tacoma, Washington, he is the past president of the National High School Orchestra Association, and past president of the Northwest Music Educators Conference.

Carleton Lee Stewart (right) is currently president of the National School Band Association. He has been director of instrumental music in Mason City, Iowa, for the past fifteen years. He is past president of the Iowa Bandmasters Association, and past chairman of the Board of Control.

T. Frank Coulter is the new president of the National School Orchestra Association. See Most People Like Competition" and "Meet the Author."

AWARD ANNOUNCED

The Composers Press, Inc., publishers of contemporary American Music, announce the winners of their 1946 Publication Award Contest. "Quartet for Flute and Muted Strings" by Vivian Fine, New York City; "O Do Not Ask, O Lord", anthem for mixed chorus and organ, by Leon Verrees, head of organ department at Syracuse University, New York; "Wings of a Dove", vocal solo with piano accompaniment, by Granville English, New York City. The $100.00 cash award was divided between the three composers since the jurors were unable to make a choice between the three works as each composition was of outstanding merit. The judges were, Dr. Modest Altschuler, John Wummer, David McK. Williams, Herbert Stavely Sammond, Walter Golde, Gibner King and Charles Haubiel.

For your reading pleasure we recommend "A Little Night Music" by G. W. Johnson, published by Harper and Brothers, 49 East 33rd Street, New York 16, N. Y. This little book is not new but it is delightful. $1.75.

Today's Challenge to School Band Music

ROBERT W. WINSLOW
University of Minnesota

THE SCHOOL BAND has been the pride and joy of schools and communities all over the country for several decades, and the values of band training for school musicians have been acknowledged by educators everywhere. Some very alarming challenges to this popular phase of music education have developed, however, which may eventually undermine much of the good that has been accomplished in the past unless investigations are made and improvements initiated which will bring school band music in line with the aims of education and music education.

The seriousness of the situation can be readily found in the number of capable and successful band directors who have left or hope to leave school band work. Salary is indeed *not* the main issue. Many directors remain in the teaching business to become school principals, guidance workers, teachers of academic subjects, choral directors, college professors, etc. It is alarming to observe the number of instrumental music directors who have gone into the choral field alone. To be sure, many returning veterans have gone into business life for financial gain, but, be that as it may, a number of insidious factors are causing school bandmen to leave the profession.

The writer, a *former* band director in elementary and secondary schools, college, and university for about twelve years, recently asked a large group of experienced band directors (representing ten states) in a graduate workshop in music education at the University of Minnesota to list the most pressing challenges and problems to their school band programs. Not at all surprisingly, there was sufficient argument in the results of the inquiry to make a composite report herein. In order of mention, these *related* factors and complaints are:

1. *Both school and community demand an unreasonable number of performances from the school band.*

The school band has become a service organization, a utilitarian agency for the public relations program of school and community, thereby overtaxing the daily schedule and energies of players and directors with a minimum educational value for players, and no incentives for directors.

2. *The prevalent demand for the school band emphasizes showmanship with little regard for musicianship.*

The unfortunate classification of the band as an "outdoor organization," a pep rallying agency to arouse school athletes to greater achievement and the student body to greater yelling school spirit, causes the majority to regard it as a noise making rather than a music making unit. Musically sensitive bandsmen respond unfavorably to such degradation with the result that serious musicians come to prefer orchestral and/or choral work.

3. *There is a strong tendency toward negative attitudes and lack of cooperation from school administrators and teachers of academic subjects toward the band program.*

There is an all-too-prevalent notion that the band is not important "regular" school work, that school time rehearsals and credits toward graduation and college entrance are not justifiable.

4. *School budgets do not always provide sufficient funds for necessary purchases and maintenance of band properties.*

Instruments are often purchased in relatively sufficient quantity (not always quality), but the tendency is to neglect the necessary maintenance budget. Also, "odd" instruments such as the double reeds are too often classified as unnecessary luxuries.

5. *School officials often overlook the importance of adequate rehearsal room facilities.*

Too many school bands do not have a "home" room. One day they may rehearse in the gym, another in the assembly hall and still another in a class room. More frequently than not, the acoustics of the various rooms are not only detrimental to the rehearsal but quite conducive to distractions all over the building thereby causing ill-will among other teachers.

6. *Much literature that school bands can play lacks musically aesthetic significance.*

A generous percentage of band music is written for the typical function of the band which is show, informal entertainment, and novelty. Also, many of the transcriptions from piano and orchestral scores are inadequate for modern concert band.

7. *Many band directors carry unreasonable teaching loads.*

Band directors in small schools and communities usually teach at least one academic subject and several extra-curricular clubs. The more fortunate small communities employ a music "supervisor" to attempt the difficult task of teaching bands, orchestras, and choral groups. Experienced teachers move to large communities and schools to find opportunities for specialization, thus leaving smaller school systems *(where the majority of the nation's children go to school)* with unworkable schedules. One music teacher wrote in this inquiry:

"I teach three English classes, mixed chorus, junior and senior band, and coach the chess club. They call me the "bandman." Am I?"

Shortage of space prohibits the extension of this list, but there seems to be sufficient subjective evidence here to indicate that band directors are not entirely satisfied with the way their chosen work is managed. It looks as though "the time is now" for concerted action if band music education is to move forward constructively.

It may be necessary for the National School Band Association through the Music Educators National Conference and its affiliated state organizations to draft some firm resolutions and recommendations to be submitted to the National Educational Association for action to improve these precarious and discouraging working conditions for school band directors.

With full recognition of the fact that many school band programs are, at the present time, all that they should be, and with respectful acknowledgment to the untiring efforts of thousands of school officials and citizens who have supported effective school band programs, the writer would submit several considerations for those who have failed to do so:

1. Build a band program which develops musically intelligent players who will *want* to continue their band music after graduation. (It would be interesting to find out how many young people would elect marching and drill band as their *major* band experience after high school. The attitudes of college bandsmen toward football band may give the answer.)

2. Build a band program which has equal status with all other school activities (also without extra tuitional fees), providing adequate rehearsal facilities and school time, equipment, specialized instructional service, and other advantages which traditional subject matter courses offer.

3. Restrict the number of performances to a workable and reasonable minimum. For example, instead of calling the band out for every pep rally, game or parade on the school and community calendar, use it for very special occasions such as particularly significant conference games. Also, ask local and other school organizations to alternate with the school band.

4. Build and *feature* a strong concert band program which becomes so vital to school and community that it will come to take precedence over the "pep" band. Some well informed music educators feel that the "pep" band should be a student activity just as is the school dance band in many places. Teacher Training institutions have the challenge to give greater emphasis to the musical training of band directors. For example, brass instrumental majors should have the opportunity to play in high type symphonic bands while in college, and in their private lessons, music of aesthetic significance should replace the out-moded polkas and triple tonguing solos. Also, the concert band program needs much more music of musical and "band" value. The band is in no sense an orchestra and symphonic literature must be originally written for band if it is to be effective. Skilled modern composers should be motivated by commission, prizes, or direct offers from publishing houses to write for symphonic band.

Today's challenge to school band music must be met if we as music educators are to find the interests and capabilities of school band players, and if we expect to attract and keep good *musical* directors on the band podium. **The End.**

EXPLORATORY INSTRUMENTS

"So fer I ain't found no gold wid any of these here instruments."

An *exploratory instrument* is one of rather simple construction, is comparatively inexpensive to buy, and is well suited to the young child. The many instruments which may be classified under this heading are (1) the fife-like instruments (open tube), (2) the ocarina type (closed tube), (3) simple diatonic and chromatic percussion instruments of the xylophone and keyboard variety, and (4) miscellaneous simple stringed instruments, harmonicas, and percussion instruments. Through their use pupils gain valuable experiences which are significant whether or not they continue in the playing of a subsequent standard instrument.

The bassoon is considered a member of the woodwind family, but actually it is not made entirely of wood. The better bassoons have a significant part of the tubing lined with rubber. This lining is used to prevent the wood from cracking. It also affects the quality of tone somewhat.

The valved trombone is considered obsolete in the United States, though it is still in use in some of the European countries.

CONTEST NEWS

It is the purpose of the INSTRUMENTALIST to present a brief but comprehensive picture of the status and progress of contest activities throughout the nation in our next (January) and succeeding issues. Do you conduct state finals? Is interest gaining? How many participate? By what organization is your contest sponsored?

Contest officers and chairmen are urged to send contest information to this magazine. Items for January publication should reach our office by December 1. —Editors.

32 WAYS

.. TO ..

RAISE MONEY

FOR MUSIC ORGANIZATIONS

By Traugott Rohner
Northwestern University

THE successful band and orchestra and the outstanding department of instrumental music is characterized by a financial setup which (1) provides a superior salary scale, and (2) has an adequate budget for instruments, repairs, uniforms, music and the many other important minor items. Whether the entire budget is paid by the board of education, or a substantial part of it is raised through outside sources, few bands and orchestras and few departments of music have really sufficient funds to operate at a maximum level of efficiency. It is up to the superintendents and school boards to provide a salary schedule which will attract the superior teacher, and it is up to us who actually do the work to do all we can to have the necessary funds to provide the working essentials. Without going into the many interesting and important ramifications of this problem, let us proceed directly to some very specific and concrete suggestions for raising money.

1. The *School Board* theoretically should furnish all the money needed. Actually, data show that an amazing amount of money is raised by special means not involving tax money.

2. It is through the *Parent's Club,* often called "Band Mothers' Club," "Parents' Orchestra Association," or some other name, that much money can be raised. Such an organization (1) should include the superintendent, principal, or a board member; (2) should have regular meetings, officers, etc.; and (3) it should have the approval of the school board. Such a group is effective not only for raising needed funds but in making music an integral part of the family and the community. It is through the parents' club that many of the following suggestions can be executed.

3. *Concerts.* Many fine bands and orchestras raise a major part of their entire budget, other than salaries, through concerts. The need for extensive advertisement and the thorough organization of all the details that go into the successful concert are seldom fully realized and still more rarely achieved. An entire pamphlet could well be devoted to the many aspects of this problem.

4. *Special playing engagements* at benefits, out of town, picnics, dances, fairs, parades, holiday gatherings, etc. This may include only part of the band or orchestra or it may include the entire group.

5. *Visiting artist's concert.* If a visiting individual or group is engaged, there will be no loss, if the remuneration is based on a percentage of the total receipts.

6. *Donations* from civic groups or interested citizens. These are seldom the outcome of just "wishful thinking".

7. *Alumni Association* of graduates has been used effectively.

8. *Benefit dances* are popular, and, when well organized, produce excellent results. A dance band made up of players from the regular band will eliminate one major expense item.

9. Benefit *social parties* of one kind or another appeal to many people. A teachers' skit or frolic will invariably "sell the house" especially if the teachers make fun of themselves or certain school practices.

10. Benefit *bridge parties* are very popular and productive whether conducted on a large scale as in the high school gymnasium or through a series of home parties. Prizes are invariably donated.

11. *Sales* of all kinds: candy, rummage, pencils, bakery goods, etc. Hidden within this group are many possibilities.

12. *Cake sales* are effective if the cakes are baked by the mothers.

13. *Street fair.* Have you ever selected a Music Queen? The possibilities that make up a street fair are almost unlimited and are especially effective in the smaller towns.

14. *Percentage of athletic game receipts* for the performance of the band at the games. To the extent that the band increases the attraction of an athletic contest, to that extent does it also deserve a part of the proceeds.

15. *Special benefit athletic game* for music. This may be a regular game or a special pre-season or post-season affair.

16. *Concessions* for selling candy, drink and food at athletic events or other public gatherings, or for taking care of the check room, etc., may realize a much greater profit than many imagine.

17. *Benefit play* for music. The so-called theatre orchestra usually has an ungrateful task to perform. The proceeds from a special play may well be devoted to music.

18. *Benefit music movie* may include one or more of the regular movie houses in town on a percentage basis or it may consist of a special fifteen minute lunch-hour school movie. Incidentally, a poor concert can be enhanced by the showing of a short movie.

19. Sale of *stickers* for automobile windshields or school *skullcaps, ribbons,* or any of a number of decorative items will not only make money but will advertise the music department.

20. The *minstrel show* is old but always effective.

21. *Let us get together and eat.* Whether it is at a supper, chicken dinner, ice cream social, box social, picnic or "what-have-you," human beings like to get together for a good time and good food and they are willing to pay for it, especially if the affair is well organized and the cause is a worthy one.

22. *Selling chances* on an automobile, radio, ham, etc. If you plan this one right you can make enough money for the entire school year.

23. *Variety show,* fun night, amateur night, any combination of talent to make a show will attract a crowd. Add several side shows and booths, if you wish.

24. The *rental* of school-owned instruments especially the smaller ones (flutes, clarinets, cornets, violins), will not only bring in money but may make possible the purchase of enough instruments for use with all beginners.

25. *A music rummage sale* of used instruments, music, or anything related to music will raise money, and will place musical merchandise where it will do the most good. A short concert or show may be added to this sale.

26. *Tag sales.* Instead of having all tags cost the same, one might use tags differing in color and selling at different rates, each permitting the wearer to attend a concert or show of some kind. Obviously, the town banker will not be seen wearing a ten cent tag when the gold colored dollar tag is available.

27. *Clearing house commission* consists of a certain percentage of the proceeds from the sale of an instrument for which the "clearing house" committee has secured a buyer. This committee (or individual) does not handle the instrument, but keeps a record of all prospective sellers and buyers of second hand instruments, and acts as a clearing house to bring together the possible buyer and seller.

28. *Activities cards* which are used in many schools to give the students a special rate to attend all school functions certainly should include music.

29. *Offering* at Sunday Vesper Concerts.

30. *"Passing the hat"* at a "free" concert, either outdoor or indoor.

31. *Municipal music organization* may well include the school organizations. Patrons are always willing to receive privileges and aggrandizement for the "opportunity" of contributing to a good cause.

32. A combination of any of the above thirty-one suggestions invariably will provide a bigger attraction, will suit the local needs better, and will raise more money than any one of them used singly. It is much better from a number of standpoints to put over one big affair rather than a number of small ones.

The successful director is one who knows more than music, one who knows how to organize, how to raise money and how to secure public support.

The Interlochen List

of

Recommended Materials for Woodwind, Brass, String, and Mixed Ensembles
Issued August 1, 1946

THIS is the second of three sections of the Interlochen List of recommended Instrumental Ensemble Materials. The complete list printed in booklet form, may be secured without charge from The National Music Camp, Ann Arbor, Mich. (Summer Address, Interlochen, Mich.). Lots of 10 or more, 10c per copy. These lists are not confined to contest materials, but include outstanding teaching material, program numbers, works of historical interest, and even distinctive novelties. All numbers listed have been actually used by the Interlochen staff and students. Albums, which have never before been listed, but which are excellent for school use, are included. Instrumentations range from duets through full brass choir, and include wind, string, and mixed groupings. Grades of difficulty range from I (elementary), through VI (very difficult).

The Interlochen Instrumental Ensemble List includes many of the finest and most useful numbers available for each of the accepted instrumentations. Numbers range from elementary teaching material through college and conservatory level.

The entire ensemble field has been surveyed and from it have been selected works which represent the best writings from the seventeenth century to the immediate present. Also, considerable program music of the encore type has been included, and to help bridge the gap between the student and the contemporary composer, several works in the ultra-modern idiom have been listed. The brass choir, string-wind, and wind-piano groups are new and particularly interesting. Other instrumentations may be added in subsequent supplements. It is planned to add new members each summer.

The first section of the Interlochen List was published in the September issue of the INSTRUMENTALIST. The third section will be printed in our next (January) issue.—Editor.

Composer	Composition	Publisher	Grade
	Woodwind Sextet		
	(Flute, Oboe, Clarinet, Horn, Bassoon, and Piano)		
Mendelssohn	Intermezzo from Midsummer Night's Dream (trans.)	CF	II
Mendelssohn	Scherzo, Op. 110 (trans.)	CF	II
Pierne	March of the Little Lead Soldiers	And	III
Wagner	An Album Leaf (trans.)	CF	III
Boisdeffre	Scherzo from Septet, Op. 49	CF	IV
Keith	Journey of the Swagmen	GHM	IV
Benjamin-Tallmadge	Jamaican Rumba	BH	V
Dukelsky	Three Pieces (no horn)	CF	V-VI
Dukelsky	Nocturne	CF	VI
Shanks	Night Music for Six	GHM	VI
Thuille	Gavotte from Sextet, Op. 6	CF	VI
	Larger Woodwind Ensembles		
Blattner	Two American Sketches (double woodwind quintet)	Wit	IV
Busch	An Ozark Reverie (Fl., Ob., 2 Clars., 2 Hrns., Bssn.)	FS	III
Casadesus	London Sketches (Double Woodwind Quintet)	And	V
Dalley	Serenade (2 Fl., Ob., 2 Cl., Hrn., 2 Bs.)	Wit	II
Kleinsinger	Design for Woodwinds (Fl., Ob., 2 Cl., Hrn., Bs.)	BMI	IV
Strauss, R.	Serenade for Wind Instruments (2 Fl., Ob., 2 Cl., Hrn., 2 Bs.)	Int.	VI
	Saxophone Quartet		
Beethoven	Hymn	GHM	I
Brahms	Lullaby	PP	I
Cheyette, arr.	Viennese Lullaby	PP	I

THE INTERLOCHEN LIST *(from preceding page)*

Holmes	Saxophone Symphony (Album)	Ru	I
Briegel, arr.	Volga Boatman	GFB	II
Dvorak	Songs My Mother Taught Me	GFB	II
Foster	Beautiful Dreamer	PP	II
Irish Melody	Londonderry Air	Alf	II
Schumann	Traumerei	Alf	II
von Weber	Prayer	GHM	II
Bonnell	Deep River	PAS	III
Briegel	Cathedral Echoes	GFB	III
Chandler	Rose Blush	Bel	III
King	A Night in June	Bar	III
Macbeth	Love in Idleness	CF	III
Schubert	March Militaire No. 1	Alf	III
Verdi	Celeste Aida	CF	III
Wagner	Pilgrims' Chorus	GFB	III
Chandler	Song of the Orchid	BH	III
Davis	Cantate, Adagio	CF	III
Frangkiser	Luxury Lane	Bel	III
LaForrest	Twilight	Ru	III
Le Febrve	Hunting Song	CF	III
Johnson	Valse Mignonne	Bel	III-IV
Bach	7th Fugue (from Well Tempered Clavichord)	GFB	IV
Cohen	Novelette	Bel	IV
Jarnefelt	Praeludium	Alf	IV
Johnson, W. S.	Pastorale	BH	IV
Johnston	Crystal Suite	PAS	IV
Meyerbeer	Coronation March	Ru	IV
Moritz	Andante	Wea	IV
Singelee	Allegro de Concert	CF	IV
Bennett	Saxophone Symphonette	Ch	V
Carter	Suite for Four Alto Saxophones	BMI	V
German	Morris Dance	Alf	V
Ippolitov-Ivanoff	Procession of the Sardar	PAS	V
Johnson	Chorale-Fantasy	FS	V
Massenet	Marche from "Scenes Pittoresques"	Alf	V
Mielenz	Scherzo	Ru	V
Mozart	Marriage of Figaro	Alf	V
Ramsoe	Quartette No. 5 (1st Movement)	Ru	V
von Weber	Oberon Overture	Alf	V
Liszt	Rhapsodie Hongroise	Bar	V-VI
Offenbach	Orpheus Overture	Bar	V-VI

Saxophone Sextet

(2 Alto, 2 Ten., Bar., Bass)

Bond	A Perfect Day	CF	II
Grieg-Briegel	Londonderry Air	GFB	II
Grieg-Briegel	Ase's Death	GFB	II
Dvorak	Songs My Mother Taught Me	GFB	III
Elgar	Salut D'Amour	Ru	III
Guilmant-Taylor	Cantilene Pastorale	Mil	III
Johnson, W. S.	Concert Overture	Bel	III
Schubert	Marche Militaire	Ru	III
Tschaikowsky-Tallmadge	Swan Lake, Sextet No. 1	Bel	III-IV
Massenet	Angelus from "Scenes Pittoresques"	Ru	IV
Dallin-Westphal	Aubade in Blue	Bel	V
Tschaikowsky-Tallmadge	Swan Lake, Sextet No. II	Bel	V

Brass Duets

Two Trumpets (Cornets)

Shuebruk	Twenty Duets	CF	II
Amsden	Practice Duets	Bar	II-V
Tallmadge and Lillya	56 Progressive Duets	Bel	II-V
Arban-Vanasek	New Arban Duets	Mil	III-V
Gatti	Celebrated Duets	CF	III-IV

Cornet and Baritone (or Tromb.)

Shuebruk	36 Favorite Home Duets	CF	I-II

Two Trombones (Bass Clef)

Amsden	Practice Duets	Bar	II-VI
Tallmadge and Lillya	56 Progressive Duets (Piano and Tuba ad lib.)	Bel	II-V
Blazaevich	Concert Duets	Leed	V-VI

Three Trumpe

Buchtel	Comrades
Buchtel	Joy of Spring
Buchtel	Three Pucks
Buchtel	Three Serenaders
Buchtel	Polka Dots
Meretta	Holiday
Busch	Trio Concertante
Clarke	Flirtations
Cohen	Scherzo (unacc.)
Goldman	Echo Waltz
Storm	Sails on a Silvery
Agostini	Three Trumpeters
Bissmeyer	Three Musketeers
Busch	On Hearing an (unacc.)
Busch	Three of Us (unac
Handel-Goldman	Air and Variation
Haubiel	Acceleration
Leonard	Triolet
Rogers	Echoes from the
Schaefer	Troubadours
Hennenberg	Triplets of the Fir
Herbert	Three Solitaires
Smith	Three Kings
Smith	Bolero
Clarke	Three Aces
Williams	Orion
Williams	Triumvirate

Four Tru

Holmes, arr.	Trumpet Symphon
Tschaikowsky	March of the Tin
Chopin-Trinkaus	Polonaise Militair
Fitzgerald	Prelude
Fraker	The New Dawn
German-Fraker	Torch Dance
Johnson, W. S.	In the Forest
Busch	In Playful Mood
Fitzgerald	Scherzino
Johnson	A Short Overture
Johnson	Festival Prelude
Leonard	Moods
Williams	Bolero
Gillis	The Rushin' Trum
Johnson	Streamline

Six Trur

Busch	Arioso and Fanfar

Trombone

Long	Trombone Sympho
Clapp	Concert Suite (4
	1. Chorale
	2. Hunting Song
	3. Nocturne
Busch	Meditation
LaViolette	Trombone Quartet
Pfleger-Tallmadge	Hertzengesang
Clapp	Minstrel Show (4 cert Suite)
Colby	Allegro Con Bri
Haubiel	Processional
Johnson	Marche Triumpha
Tcherepnine	La Chasse
Johnson	Viking Saga
Maas	Zwei Grosse Quar
Johnson	Prelude Solonelle
LaViolette	Prometheus
McKay	Intermezzo
Dewit-Tallmadge	Diana
Tallmadge	Legend

French Horn

Holmes	Horn Symphony (A
McKay	Marche, Op. 15,

umpets and Piano

	Bar	II
g	Fill	II
	Fill	II
aders	Bar	II
	Bar	II
	Sw	II
tante	CB	III
	Fill	III
acc.)	Bel	III
	CF	III
Silvery Sea	Ru	III
peters	Bel	IV
eters	Fill	IV
an Automobile Horn		
	Bel	IV
(unacc.)	Bel	IV
iations in Bb	CF	IV
	Bel	IV
	Rem	IV
the Catskills	EW	IV
	Fill	IV
he Finest	CF	V
ires	Wit	V
	Fill	V
	Fill	V
	Fill	VI
	EW	VI
	EW	VI

r Trumpets

mphony (Album)	Ru	I
e Tin Soldiers	GHM	I
ilitaire	GMC	II
	CF	II
awn	Bar	II
e	Bar	II
st	Bel	II-III
Mood	CF	III
	CF	III
erture	Wit	III
lude	Bel	III
	CFS	III
	EW	III
Trumpeters	Bel	IV
	FS	IV

Trumpets

Fanfare	FS	IV

bone Quartets

mphony (Album)	Ru	I
e (4 Movements)		
	BH	II
Song	BH	II
e	BH	II
	CF	II-III
uartet Album	Bel	II-III
ng	CB	II-III
ow 4th Movement Con-		
)	Bel	III
Bri	GHM	III
	CP	III
mphale	Bel	III
	CB	III
	Bel	III-IV
Quartet Nos. 1 and 2	CB	III-VI
nelle	FS	IV
	Bel	IV
	GHM	IV
	CB	V
	Wit	VI

Horn Quartets

ny (Album)	Ru	II
15, No. 3	CF	II-III

Abt	The Silent Water Lily	CF	III
Allen	Assembly and Air Cantabile	Pro	III
Bizet	Agnus Dei	SF	III
Frangkiser	Gage D'Amour	Bel	III
Graham	Minaret	Pro	III
Grieg	Three Songs	Wit	III
Guentzel	Nocturne No. 8	Bar	III
Johnson	A Sylvan Idyll	FS	III
Johnson	Nocturne	CF	III
Lorenz	Cantabile Donzona	Pro	III
McKay	Moderato e Cantabile, Op. 16	CF	III
McKay	Nocturne, Op. 15	CF	III
McKay	Prelude, Op. 15	CF	III
McKay	Suite for Four Horns, Op. 21	Bar	III
McKay	Two Pieces	GHM	III
Mendelssohn	Nocturno	SF	III
Wagner	Walther's Prize Song	SF	III
Wagner-Pickering	Siegfried, excerpt	Pro	III
Weber	Der Freischutz Fantasie	CB	III
Bach-Treat	Fugue in Bb from "Prelude, Fugue and Allegro"	Wit	IV
Brahms-Wilcox	Finale from Symphony No. 1	Bel	IV
McKay	Allegro Risoluto, Op. 16	CF	IV
Pottag, arr.	In the Country	CF	IV
Tcherepnine	La Chasse	CB	IV
Tcherepnine	Nocturne Prelude and Choral Dance from "Suite for Horn Quartet (imp)	AMP	IV
Tcherepnine	Six Pieces	EM	IV
Vognar	Three Bohemian Songs	GHM	IV
Wagner	Pilgrims' Chorus	SF	IV
Wagner-Pottag	Quartet for Horns	Bel	IV
Weber-Zamecnik	Der Freischutz	SF	IV
Muller	Wald-Lied	CB	IV-V
Wagner-Pottag	Tannhauser Quartet	Bel	IV-V
Otey	Symphonic Sketches	And	VI
Handel-Painter	Paraphrase, Fughetta of the Little Bells	GHM	VI

Brass Quartets

2 trumpets, horn, trombone.
(Trombone, baritone or cornet may be substituted for third part)

Beethoven	Minuet in G	Bar	I
Klemm	At the Console	BH	I
Klemm	Summer Afternoon	GHM	I
Trinkhaus, arr.	Deep River	Wit	I
Scarmolin	Improviso	CF	I-II
Fitzgerald	Lento	Bel	II
Fitzgerald-Krone	Pro-Art Ensemble, (Vols. 1, 2)	FS	II
Glazounow	In Modo Religioso	Ru	II
Scarmolin	Pastel	BH	II
Johnson, W. S.	In the Forest	Bel	II-III
Maganini, arr.	Original Ensembles for Brass		
	1. King's Fanfare (Josquin des Pres, 1445-1525)	CF	II-III
	2. Sinfonia (Andriano Banchieri, (1565-1634)	CF	II-III
Johnson, C.	Caprice in G minor	Ru	III
Keith	Four Nursery Rhymes (Humorous)	GHM	III
Keith	Jack and the Beanstalk (Descriptive)	GHM	III
Schmutz	Air and Scherzo	CF	III
Cohen	Quartet	Bel	IV
Fitzgerald	Tarantelle	Bel	IV
Gault	Fragments from Stephen Foster	GHM	IV
Keith	Traveling Musicians	GHM	IV
Long	Chaconne in D minor	Ru	IV
McKay	Adagio Assai and Allegro Vivace	GHM	IV
McKay	Four Pieces for Brass Quartet	Wit	IV
Maganini	Medeovale	EM	IV
Parshall	Quartet in B-flat Major	Bel	IV
Simon	Quatuor en forme de Sonatine	And	IV
Rathaus	Invocation et Fanfare Militaire	BH	V
Bergsma	Suite for Brass Quartet	CF	VI
Ramsoe	Quartet No. 4	King	VI
Ramsoe	Quartet No. 5	King	VI
Schlag, Ewald	Joyful Divertissement	CF	VI

(Continued on next page)

THE INTERLOCHEN LIST — *(from preceding page)*

Brass Quartets

(2 trumpets, 2 trombones)

Lester	Three Chorales 1. If Thou But Suffer 2. Jerusalem, Thou City Fair and High 3. Wake, Awake, For Night is Flying	GHM	I
Springer, arr.	There's Music in the Air	GHM	I
Wilson, arr.	Flow Gently, Sweet Afton; My Bonnie; Hymn	GHM	I

Brass Quintets

2 trumpets, (cornets), and 3 of following; horn, trombone, baritone, or tuba

Holborne	Fruit of Love (XVI Century)	MPI	II
Holborne	Heigh-Ho Holiday (XVI Century)	MPI	II
Johnson, H. M.	Memoriam	Bel	II
Pezel	Tower Music (XVII Century)	Lud	II
Pezel	Tower Sonata No. I (Excellent Edition)	MPI	II
Rolle	Quintet No. 6	Ru	II
Corelli	Serenata	Mil	II
Tuffili	Prayer	Pro	II
Busch	Dialogue	Bel	III
Busch	Humoresque	CF	III
Busch	In Happy Mood	CB	III
Busch	Quintette	Bel	III
Chopin	Polonaise Militaire Op. 40, No. 1	Wit	III
Converse, F. S.	Two Lyric Pieces (Eb or BBb tuba, alternate horn or bar.)	Ru	III
Frangkiser	Quinteuse	Bel	III
Johnson	Allegro Brioso	Bel	III
Johnson	Mood Militant	Ru	III
Johnson	Scherzo	Bel	III
LaViolette	Horus (Morning Sun)	BH	III
Lorenz	En Accord	Pro	III
Rolle	Quintet No. 1	Ru	III
Simon	First Quintet	GHM	III
Gault	Caledonia	GHM	IV
Guentzel	Autumn Voices	Bel	IV
Schmutz	Prelude and Gavotte	CFS	IV
Schmutz	Rondo in F	CFS	IV
Benoist	Fantasie L'Amerique	CF	V
Ewald	Quintet in B Minor	Ru	V

Brass Sextets

2 cornets (trumpets), horn, baritone, trombone, tuba

Johnson, H. M.	Gordian	Bel	I-II
Mascagni	Intermezzo from Cavalleria Rusticana	Bel	I-II
Haubiel	Ballade	CP	II
Simon	Four Pieces for Brass Sextet 1. O Salutoris 2. Reverie 3. March Miniature 4. Elegie	Ru	II
Holmes	Brass Choir Album	Bar	II-III
Osborne	Christmas Cards	Dau	II-III
Verdi	Triumphal March from Aida (Timp. ad Lib.)	Wit	II-III
Wallace	Excerpt from Maritana	Bar	II-III
Boehme	E-flat minor Sextet Part 2, Allegro Vivace Part 3, Andante Cantabile	Wit Wit	III III
Borowski	Moods	BH	III
Clapp	Suite in E-flat 2nd Movement (Moonlight Dance)	BH	III
Cohen	Triumphal March	Pro	III
Graham	Reverie	Pro	III
Handel	March from Occasional Overture	Con	III
Johnson	Prelude Romantique	CF	III
Johnson	Tone Sketch	Ru	III
Mascagni	Cathedral Scene	Bel	III
Miller, R. D.	Suite Miniature	Bel	III
Rubinstein	Kamennoi Ostrow	Bel	III
Schmutz	Fantasy Sketch	CF	III
Verdi-Tallmadge	Eri Tu? from "A Masked Ball"	CF	III

(To Be Continued)

MIDWEST CONFERENCE

The Annual Midwestern Conference on School Vocal and Instrumental Music will be held at the University of Michigan in Ann Arbor on January 17, 18, and 19, 1947. It will be sponsored by the Michigan School Vocal Association, the Michigan School Band and Orchestra Association, and the University of Michigan. The general chairman of the Conference is Clyde Vroman, School of Music, Ann Arbor, Michigan, to whom requests for information and programs should be addressed.

STRING CLINIC

The annual string instruments clinic at the University of Illinois, Urbana, has been announced for November 8-9. Demonstrations will be under the direction of Dr. Joseph E. Maddy, director of the Interlochen National Music Camp, Eugene Creitz of Austin high school, Chicago, and members of the university staff.

MATERIALS CLINIC

A Materials Clinic, the first annual, will be held at Western Illinois State Teachers College at Macomb November 22-23. There will be round table discussions of instrumental problems, reading of Class B, C and D band materials, and a demonstration of percussion rudiments. Colored movies featuring western Illinois high school bands will be shown.

HARDING BAND CLINIC

A. A. Harding, University of Illinois, announces the annual national band clinic for January 9-10.

JOLIET, ILLINOIS

Paul Lester, formerly of Ohio Wesleyan, is a new music man at Joliet. He comes originally from Chicago, and was student conductor and horn player at the University of Illinois. Maurice Ellison conducts the A Cappella choir in place of Alex Zimmerman, who is on leave at Columbia University. Bruce Houseknecht directs the band, and is chairman of the music department.

The Legion band, all World War II veterans and Joliet High graduates, won the national contest in San Francisco recently. They flew out and back in two DC-3 transports. Archie McAllister conducted. McAllister has accepted the position as director with the Veterans Administration, with headquarters in Virginia.

The value of music in our schools can hardly be overestimated. Probably after the three R's music is of greater practical value than any other subject.

—Dr. John J. Tigert

Mr. Administrator——

Music in the Public Schools

Milton W. Bollman
Assistant Superintendent of Schools
Cook County (Chicago), Illinois

Our nation's schools have extended their courses of study as the local needs of each community have been developed. Sometimes these needs have been discovered by lay people within the community, and sufficient influence was brought to bear upon the school officials to include means, methods and personnel to meet those needs. At other times the school itself, through leadership of the superintendent, principal and teachers or the school board members has surveyed the needs and influenced the public to support adequate education to meet those needs.

Music, particularly instrumental music—bands and orchestras—have too frequently been among the delayed additions to regular school curriculum. Alert school administration, however, has correlated this phase of music education with the entire course of study. Under this arrangement instrumental music like social studies, reading or mathematics receives the same consideration in the over-all planning of instruction. Rooms properly treated for sound, well lighted, and adequately equipped for music are a professional part of the whole plan. Music personnel is selected with the same degree of care as are the other faculty members; and classes for music instruction are scheduled with the same concern and regularity as characterize the so-called "subject" courses.

Music a "Must"

The school administrator does not always find it easy by inclination, or by sufficient enlightenment to include adequate provision for instrumental music in his school system. The item of additional cost to the tax payer is too often used as an excuse for not giving music a rightful place in the curriculum. The same excuse would

seldom be used in any school for excluding athletics or physical education from the program of a modern school. Without minimizing the importance of physical education and sports, it should be equally important in good public education to develop the willingness to pay for a sound and satisfactory music program.

Studies made of juvenile delinquency and lives of prisoners indicate that very *few persons who have studied instrumental music become delinquents or prisoners.* This fact, along with what has been done for retarded and handicapped pupils in the field of education through music, would prove the cost of music instruction in our public schools a long term saving to the tax payers, since it costs more to operate prisons than schools and it means a constructive social saving of human lives. The responsible educator wants to know that he has done everything in his power to make it possible for every boy and girl under his care to be a useful citizen of our country. He will include music, the universal language of man, as a necessary course in the curriculum of his school.

The successful school band and orchestra director, among other things, needs to know the playing techniques of all the instruments. This is just one of the many things he has to acquire. The professional conductor does not need this detailed information. Mr. George Dasch, conductor and composer, once said that the school directors should receive at least $5,000.00 per year. Most of us would agree with him heartily.

✦

The successful band and orchestra director, the teacher of instrumental music, needs to know more and possess more skills in organization and teaching than the equally successful academic teacher. Though some administrators and most academic teachers may not accept this statement, nevertheless, its truth is attested by the only ones really qualified to pass judgment, namely those teachers who actually have taught both subjects.

✦

Music . . . is the best mind-trainer on the list.

—Dr. Charles W. Eliot

Musical culture in its larger sense is the most liberal and humanistic of all studies, perhaps not even excepting literature. Thus from this it follows that there is no subject, not one, in the high school and college curriculum that should be taken by so large a proportion of students.

—G. Stanley Hall

The fine art which, more than any other, ministers to human welfare. Where there is beautiful music it is difficult for discontent to live.

—Herbert Spencer

WHY CONTESTS?

What do you gain by participating in contests? If you do not take part, why not? Send your answer of not more than 100 words to this magazine by December 1 for publication in our January issue. The old arguments will bear restatement. —Editors.

THE INSTRUMENTALIST is proud to be able to present its readers this compilation of Christmas music and music playable during the Christmas season. Though every effort has been made to make this list as correct and complete as is possible, some omissions and mistakes are inevitable. We will be most appreciative for any additions or suggestions concerning it. For next fall, we are already planning to present solo, ensemble, and instrumental-choral music in addition to the type of music presented in this issue. File this copy for reference.

The INSTRUMENTALIST wishes to express its sincere appreciation to the following people who assisted Mr. Traugott Rohner in the compilation of this list of Christmas Music: G. Bueschel, A. Clark, G. E. Ewing, Bernice Floyd, B. G. Fred, Laila Ginsburg, Harriet Hart, O. W. Klasen, L. F. Lobbato, L. E. Newsome, Norma Peterson, L. R. Reimer, G. P. Smith, L. Stassen, and R. W. Wallingford.

Suitable Christmas music includes not only Christmas carols and their arrangements but religious music and especially gay music of a suitable character. Each selection in the following list has been graded to difficulty: E—Easy, M—Medium, and D—Difficult. A star preceding a title indicates that the number has been arranged for both orchestra and band.

Band

Title	Composer	Publisher†	Grade
Agnus Dei	*Bizet-De Lamater*	Ru	M
*Angelus (sacred fantasie)	*Buys*	Bar	M
Around the Christmas Tree	*Tobani-Laurendeau*	CF	M
Ave Maria	*Bach-Gounod-Weiss*	CF	M
Ave Maria	*Schubert-Weiss*	CF	D
Band Shows No. 2	*Yoder*	NK	E
Bells of St. Mary	*Adams-Yoder*	Chap	M
*Beneath the Holly	*Brockton*	CF	E
Cantique Noel	*Laurendo*	CF	M
Childhood Fantasy	*Lillya*	Hold	D
Childrens Prayer (Hansel and Gretel)	*Humperdinck*	Ru	M
Christmas Fantasy	*Lillya*	ABC	D
Christmas Fantasy	*Buchtel*	Bour	M
*Christmas Greeting	*Buys*	Bar	M
Christmas March	*Goldman*	GS	M
*Christmas Memories	*Finch*	BG	D
*Christmas Rhapsody	*Long*	Ru	M
Christmas Series No. 1	*arr. Reeves*	CF	E
Christmas Series No. 2	*arr. Tobani*	CF	E
*Christmastide Overture	*DeLamater*	Ru	E
Clock in the Toy Shop, The	*Lemont-Kullah*	GHM	E
*Clock and the Dresden Figures, The (Piano solo with band acc.)	*Ketelbey*	Bel	D
Dream Pantomime (Hansel and Gretel)	*Humperdinck*	SF	M
Farandole from L'Arlesienne Suite No. 2	*Bizet*	CF	M
Gesu Bambino	*Yon-Leidzen*	JF	M
Hallelujah Chorus (Messiah)	*Handel-Chiferelli*	CF	M
Jesu, Joy of Man's Desiring	*Bach-Leidzen*	CF	M
*Jingle Bells	*Simpson-Roberts*	CF	E
Joy to the World	*Handel-Hayes*	Fill	M
Joy to the World (potpourri)		Bar	M
March, Gate City	*Weldon*	Men	D
March of the Toys	*Herbert-Clark*	Hold	M
Miracle Suite	*Offenbach*	BH	D
*Merry Christmas	*Frangkiser*	Bel	D
*Messiah Selection	*Handel-DeLamater*	Ru	E
Noel	*arr. Prescott*	GS	M
Nutcracker Selection	*Tschaikowsky-Fall*	Ru	M
Santa is Coming to Town		Fei	M
*Sing, Oh Sing This Blessed Morn		Bar	M
Skaters Waltz	*Waldteufel-Sofranek*	CF	M
Toy Trumpet	*Scott*	Hold	M
Winter Wonderland		BVC	M
White Christmas	*arr. Leidzen*	Bel	M
Yule Tidings March	*Schaefer*	Fill	M
Yuletide Echoes	*arr. Sanders*	Asch	E
Yuletide Five Favorite Songs	*arr. Reeves*	CF	M
Yuletide Overture (with optional chorus)	*arr. Lanf*	Mil	D

Orchestra

Title	Composer	Publisher†	Grade
*A Merry Christmas	*Frangkiser*	Bel	M
*Angelus, sacred fantasie	*Buys*	Bar	M
Angelus from Scenes Pittoresque	*Massenet*	SF	M
Arlesienne Suite, L' (No. 2)	*Bizet-Berger*	CF	M
*Around the Christmas Tree	*arr. Tobani*	CF	D
Ascher's Collection of Christmas Music (8 carols)		Asch	E
Ava Maria	*Gounod*	CF	M
Ave Maria	*Schubert*	CF	M
Beneath the Holly	*Seredy*	CF	E
Christmas Bells	*Rapee-Roberts*	CF	D
Christmas Carols Fantasy	*Sopkin*	Mil	M
Christmas Echoes	*Brooks*	CF	D
*Christmas Fantasy	*Bergh-Wilson*	GHM	E
*Christmas Fantasie	*Grossman*	Lud	D
*Christmas Festival	*DeLamater*	Ru	E
Christmas Greeting (paraphrase)	*Buys*	Bar	M
*Christmas Memories	*Finck*	BH	M
*Christmas Rhapsody	*Long*	Ru	D
Christmas Suite	*Bach*	Vol	M
*Christmastide (medley) (Also for baritone solo and SATB chorus)	*Bourdon*	HF	M
*Clock and the Dresden Figures, The (Piano solo with orch.)	*Ketelbey*	Bel	D
Dance of the Clowns	*Rimsky-Korsakoff*	GS	D
Dance of the Tumblers from the Snow Maiden	*Rimsky-Korsakoff*	BH	D
Dream of Christmas	*Ketelbey*	Bel	M
Dream Pantomime (Hansel and Gretel)	*Humperdinck*	CF	D
Dream Pantomime (Hansel and Gretel)	*arr. Reibold*	SF	M
First Nowell, The	*arr. Seredy*	CF	E
*Five Favorite Yuletide Songs:			
Series I	*arr. Wright-Borch*	CF	M
Series II	*arr. Tobani*	CF	M
For Unto Us a Child is Born (Messiah) (Good with chorus)	*Handel*	NK	M
*Gesu Bambino	*Yon-Baron*	JF	M
Glory to God (Messiah)	*Handel*	OD	M
Hallelujah Chorus (Messiah)	*Handel-Moses*	CF	M
Heavens are Telling, The	*Haydn-Tobani*	CF	M
I Know That My Redeemer Liveth	*Handel-Tobani*	CF	M
In a Clock Store	*Orth*	CF	M
It Came Upon the Midnight Clear	*Sullivan-Seredy*	CF	M
Jesu Joy of Man's Desiring	*Bach-Roberts*	CF	M
Jesu Joy of Man's Desiring	*Bach-Appel*	OD	M
Jingle Bells	*Simpson-Roberts*	CF	E
*Joy to the World	*Barnhouse*	Bar	M
March of the Little Tin Soldiers	*Pierne*	CF	D

March of the Little Tin Soldiers ..... *Pierne*	GHM	M
March of the Toys ..... *Herbert*	Hold	D
*Merry Christmas ..... *Frangkiser*	Bel	M
*Messiah Selection ..... *Handel-DeLamater*	Ru	M
Musical Snuff Box ..... *Liadow-Roberts*	CF	D
Nutcracker Suite ..... *Tschaikowsky*	CF	D
Overture to the Christmas Cantata ..... *Bach*	Vol	M
Patrol of the Tin Soldiers ..... *Pierne*	IB	M
Polonaise from "Christmas Night" ..... *Rimsky-Korsakov*	BH	D
Reve Angelique ..... *Rubinstein*	CF	M
Sing Praises to God ..... *Waring-Seredy*	CF	M
Skater's Waltz ..... *Waldteufel*	CF	M
Star of Bethlehem, The ..... *Adams-Tobani*	CF	M
Spirit of Christmas Fantasia ..... *Reibold* (Chorus parts available)	SF	M
Toy Shop, The ..... *Colby*	Alf	D
Unfold Ye Portals ..... *Gounod-Tobani*	CF	M
Valse (Christmas Tree) ..... *Rebikoff*	EM	M
Waltz of the Flowers (Nutcracker Suite) ..... *Tschaikowsky*	CF	D
*Yuletide Echoes ..... *arr. Sanders*	Asch	M

One should not overlook the extensive literature of a religious character (Bach chorales, etc.) for use with either orchestra or band. In the main, these numbers have been omitted from this list.

String Orchestra

Ave Maria ..... *Gounod*	FS	M
Christmas Concerto ..... *Vivaldi*	Ox	M
Christmas Music ..... *Endres*	GS	M
Church Bells ..... *Gounod*	GHM	E
Dream of Christmas, A ..... *Ketelbey*	Bel	M
Evening Prayer (Hansel and Gretel) ..... *Humperdinck*	Gal	D
Fourteen Familiar Christmas Carols... *arr. Fyffe*	OD	E
Holy Boy, The ..... *Ireland*	BH	E
Marionettes ..... *Isaac*	CF	E
Medieval Suite ..... *Johns*	CP	D
Melodies from the Messiah.. *Handel-Woodhouse*	Bel	E
Overture to the Messiah..... *Handel-Stoesel*	CF	M
Pastoral Symphony (Messiah).. *Handel-Hoppin*	CCB	E
Three Carols No. 14 ..... *arr. Bessell*	Bel	E
Three Carols No. 15 ..... *arr. Bessell*	BH	M

Brass Ensemble

Christmas Anthem ..... *Seredy-Maker* (For quartet or quintet)	CF	M
Christmas Carols ..... *arr. Holmes* (Supplementary band parts also available)	Ru	E

One should not overlook the extensive choral literature which can be used by a brass ensemble; for example:

Let Saints on Earth in Concert Sing (piano and quartet) ..... *Olds*	CF	E
Two Traditional Sacred Melodies ... *Dickinson*	Tracey	M

†Key to Publishers and Sources

ABC—ABC Music Co.
Alf—Harry Alford
Al—Alfred
Aln—Allen
Asch—Emil Ascher
Bar—Barnhouse
Bel—Belwin
BH—Boosey & Hawkes
BMI—Broadcast Music, Inc.
Bour—Bourne
BVC—Bregman, Vocco & Conn
CCB—C. C. Birchard
CF—Carl Fischer
Chap—Chappell
Ch—Church
Cht—Chart
Co—Cole
Col—Colombo
CP—Composers Press
EM—Edition Musicus
EMB—Educational Music Bureau
Fei—Feist
Fill—Fillmore
FJ—Fred Jewell
FS—FitzSimons
Gal—Galaxy
GB—George Briegel
GHM—Gamble Hinged
GS—G. Schirmer
Har—Harms
HF—Harold Flammer
HM—H. C. Miller
Hof—Hoffman
Hold—Music Pubrs. Hold'g Corp.
Hum—Hummel
IB—Irving Berlin
Jay—Jay
JF—J. Fischer
Kel—Keller
KK—Karl King
LH—Lyon & Healy
Lud—Ludwig
M—Marks
Ma—Marsh
Mel—Melrose
Men—Menges
Mil—Mills
Mo—Morris
NK—Neil Kjos
Ox—Oxford
P—Presser
Pan—Panella
Rem—Remick
Rob—Robbins
Ru—Rubank
SB—Sharpiro, Bernstein
Sei—Seitz
SF—Sam Fox
Vol—Volkwein

Flexible Transparent Record

A copy received by us of the billionth record of the RCA-Victor Company (Semper Fidelis) is made of flexible transparent "unbreakable" plastic. The first records were made without mikes, megaphones being used for amplification. Instruments were perched at various heights on tables, etc.

EFFECTIVE BAND COMPOSITIONS AND ARRANGEMENTS

by Russell Harvey

Bortniansky—CHERUBIM SONG
(Full band $2.00, Symphonic band $3.50)

Franck—PANIS ANGELICUS
(Full band $2.00, Symphonic band $3.50)

SUMMER IS A-COMING IN
(Full band $2.50, Symphonic band $4.00)

Palestrina—ADORAMUS TE & SANCTUS
(Full band $2.00, Symphonic band $3.50)

Just published—

HALLELUJAH—A Dixie Revival Scene
(Full band $3.00, Symphonic band $5.00)

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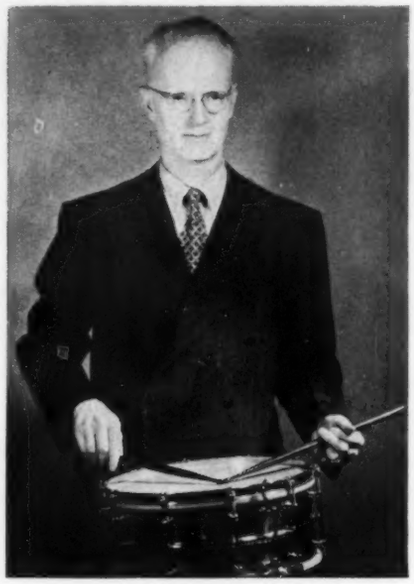
Percussion clinic



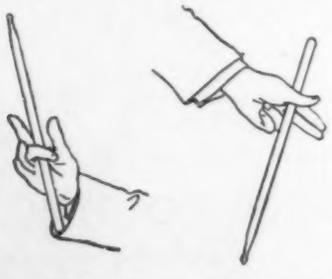
JOHN P. NOONAN
BLOOMINGTON, ILLINOIS

As mentioned in our last article we should like to devote some attention to the matter of the "stick grip", that is, the approved manner of holding the snare drum sticks. We say "approved" rather than "correct" for it would be a matter of opinion to say that a certain way of holding the sticks would be correct and all other ways incorrect.

From a mechanical standpoint there is hardly any single factor in drumming that is more important than a proper grip of the sticks. If the grip is scientifically accurate it is reasonable to say that rapid precise manipulation of the sticks will be attained more easily and with less effort, and finally with controlled relaxation, which is the secret of facile technic upon percussion instruments.

The orthodox rudimental grip.

The stick grip shown in the majority of drum instruction methods is the orthodox rudimental grip, and is the grip probably best adapted to playing upon a large field drum for "open" military type playing. It is characterized principally by a full hand grip in the right hand, i.e., the right stick is held in the palm of the hand, with the middle finger curled around the stick into the palm to retain the stick in this position, and with the remaining fingers curled loosely about the stick. In the left hand the stick is held in the crotch of the thumb and forefinger with the stick resting on the second joint of the third finger. The first two fingers are curled about the stick with the first finger resting on the stick for control. Example 1 shows the "open" position of the hands for this stick grip, while example 2 shows the "closed" position of the hands employing this grip. Such a stick grip is, as noted before, the grip for the field drummer and is excellent for use upon a large drum for street work, military solos and open precise playing where the pure double-stroke roll and open "stroke rolls," flams, etc., are to be used.



RIGHT HAND LEFT HAND
EXAMPLE I

Modern Delicacy

But one must take into consideration that this type of drumming is not always desired, for as a matter of fact there are few times when such open, robust playing of the drum is musically in good taste. Today's needs, and for that matter yesterday's needs in the band or orchestra call for closer grained, more delicate drumming with fine shadings and accurate, precise rhythms. The ardent rudimentalist sees "red" at this last statement and "rants" all over the place about his rudiments and his shadings etc., but alas, it is wishful thinking upon his part and he is still thinking about the Three Camps and the Downfall of Paris and not of modern requirements.

Mind you, I do not say the rudimental stick grip is wrong, but I do say it is not adaptable to band and orchestral requirements of today where *"pp"* means very soft and not "pretty powerful." I have yet to hear a drummer who uses this strict rudimental grip who can do a fine job of concert drumming!

The preferred grip.

Now let us see what is a more logical stick grip for band and orchestral use. We will use a 2B model stick for this illustration. The 2B stick is approximately 15⅞" long overall. In the right hand the gripping point is approximately 4½ inches from the butt end. The stick is held between the thumb and the *first* joint of the middle finger with the remaining fingers curled loosely about the stick, with the palm of the hand down. Another adaptation is with the stick held between the thumb and *first* finger with the first finger curved to meet the thumb, with remaining fingers curled inward and using pressure of the second finger only in extreme *forte* passages. Either of these modifications of the strict rudimental right hand grip is practical. In the left hand the gripping point is again 4½" from the butt end, with the stick held in

EXAMPLE II

EXAMPLE III

the crotch of the left hand between the thumb and forefinger, the first and second fingers curved over, but not gripping the stick. The third and fourth fingers are curved inward under the stick with the stick resting on the "shelf" of the second joint of the third finger. Example 3 shows this grip in closed playing position. Example 4, the position on the drum.

The difference is small but Eminently Important.

We can see that there isn't a lot of difference in these various grips, but close attention will show the following differences between the strict rudimental grip and the modified concert grip. *In the right hand the grip is not in the palm of the hand, but is closer to the end of the fingers* allowing more finesse and delicacy. In the left hand the grip is substantially the same except in the modified grip the first finger does *not* grip the stick.

Much can be said for the strict rudimental grip from the standpoint of practice. It is such a "rigid" grip comparatively that it is fine for practice purposes and clean open playing. The student should use it and practice with its employment, and for "open" rudimental solos it is fine, but the modified grip is more adaptable to practical band and orchestra use.

Quality vs. Quantity

Remember that when this strict rudimental grip was developed and used the drum was a marching instrument used outdoors where volume was the primary requisite. As the drum became more "lady-like" and percussion instruments more and more the fine "effect" instruments that they are today a modification of the stick grip was necessary to produce these fine grained effects. Then too, for the bulk of playing today we use a smaller snare drum with thinner heads and lighter snares which necessitate a more delicate manipulation of the sticks.

With the modified stick grip one doesn't have to worry about adequate volume which might appear to be a problem in view of my stressing finesse and delicacy. Sufficient volume is a minor problem and easily attained.

The important point is that most instruction books show the strict rudimental grip for most of the books are strict rudimental methods.

Thus the teacher is apt to get the idea that the grip shown is the only correct one. In my opinion this "outdoor" stick grip is one of the big reasons so many of our drummers play rough and overly loud. They are "trying to drive a tack with a sledge hammer" and it simply does not work!

EXAMPLE IV

Eugene Ormandy will direct the Philadelphia orchestra in a series of programs scheduled for Sundays over the Columbia network at 11:15 p.m. (CST). The premiere broadcast included Bach's C minor Passacaglia and Fugue and Brahms' Symphony No. 4 in E minor.

50,000 COPIES

It is estimated that there are that many potential readers of the INSTRUMENTALIST. Because of printing conditions and other limitations, we did not print enough copies to go around. Do not give your copy away, preserve it for your files —but tell your colleagues and friends. Better still, send us his name and address. We will mail him a sample copy as soon as one is available.—The Editors.

1947 NATIONAL SCHOOL CONTEST

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Capriccioso	Jeanjean	.75
5th Contest Solo	Maury	1.00

B-FLAT TENOR SAX SOLOS

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THE THREE C's OF CONDUCTING

I Concept

II Control

III Confidence

I-CONCEPT

We have heard guest conductors facetiously (or seriously) referred to as "guess" conductors. The implication is that they have inadequate musical background or have failed to study properly the scores in use for the occasion. They lack the necessary concept and become followers or guessers rather than interpreters. This article is concerned with the first of the three C's of conducting—*Concept.*

Little need be said here regarding the proper musical background. From the standpoint of the interpreter of music, it is necessary that he be exposed to much music, properly performed. He must listen with concentration and with the definite belief that he will conduct the number in the future. Performance of music by the student of conducting will bring about the same result, if he is constantly alert to the methods used by his conductor. Proper listening to concerts, recordings and radio should eventually lead to a fine judgment on matters such as tempi, traditions, phrasing and expression. It should be remembered, in the nature of a warning, that not all music heard is well interpreted. Movies and radio are notable in their use of music in fancy arrangements, at their own speeds, and for their own purposes. These purposes may be worthy, but certainly do not include training in correct or traditional interpretation.

Whatever the background of the individual conductor, he must make his preparation on the scores at hand for the rehearsal and the concert. Each composition must be approached with respect for the composer's intentions, so that the interpretation will be authentic, time will be saved in rehearsal, and the conductor will command the respect of his performers.

What are the main points to consider in complete preparation for conducting a composition? (A) Establishing the correct tempi for each movement. This includes the understanding of tempo terms; checking of the metronome speeds, when these are indicated; consideration of the type of movement, such as tempo di valse, minuet, polonaise and similar indications; knowledge of tradition in many compositions; and, to some extent, consideration of the size and ability of the group. (B) A complete knowledge of all music terms and abbreviations. It should be remembered that a composer has rather meager resources for transferring his ideas to the conductor, and it is inexcusable for the conductor to neglect the information that is available. In the past few months it has been the writer's experience to observe a conductor using 'meno mosso' in the same way as 'piu mosso', and also interpreting 'tempo di giusto' as an indication to play with gusto. The use of a music dictionary is the remedy, but it must be used as well as owned. (C) In every composition there are measures or sections of special difficulty to the conductor or performers. In these a definite method of technic must be established. It must be the method that gives the performer the best chance at correct and musical style. It must be remembered that where, in many movements with strong rhythm, the conductor has little to do, in other places he becomes indispensable, and it is here where he shows his real worth in obtaining a correct interpretation and assisting his performers. (D) The score must be firmly established in the mind, if not completely memorized. All main themes and important entrances must be mastered, and the form, including the various sections or movements in proper sequence, must be a part of the larger concept of the trained conductor. The score must remain as a support only. (E) The marking of a score is an individual matter, depending upon the wishes of the conductor. It is usually well to mark scores with red or blue pencil to insure more efficient rehearsal, to prevent mistakes in concert, and to keep a record of a well studied score for future presentations. Usually included in such markings are expression marks, cues, difficult passages for performer or conductor, quick page turnovers and similar items. (F) Background material of importance regarding the composition, the composer, and the period in which it was written.

A careful approach of this kind will lead, in a comparatively short time, not only to a large repertoire, but to a correct one. Baton technic, control of a group, or the ability to project one's interpretation to the band or orchestra are all important. But they must all remain secondary to, or come after, a true musical concept. The conductor must have musical ideas to project.

To be continued in an early issue.

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Selecting the right French Horn

MAX POTTAG
Chicago Symphony Orchestra

IT IS POSSIBLE to build a horn in any desired key. In fact, before the invention of valves, a horn player was able to play in the various keys only by the extensive and awkward system of changing horns or crooks as each new key was encountered. Today the problem of selecting the proper horn—single horn in F, single horn in B♭, or double horn in F and B♭, has been confused, in part at least, by a misunderstanding or a lack of information concerning these.

Eliminate E♭ Crooks and Parts

From the standpoint of the French horn there is little argument in favor of using the E♭ crook, and several good ones for eliminating it. The F horn is built to sound its best when in F, not in E♭. Second, many players fail to adjust the valve slides correctly when using the E♭ crook, thus causing many additional problems of poor intonation. In those instances where there is only an E♭ horn part the transposition involved is not difficult to learn. To the F horn player reading an E♭ part, "Read each note one whole step lower." This transposition adds two flats or takes away two sharps from the written key signature of the E♭ part. There are some alto horns and mellophones which do not have an F crook and it is these instruments which are the only drawback to the permanent elimination of all E♭ horns, including altos and mellophones, and the E♭ parts. The teacher should bear in mind that it is he who bears the expense of building two sets (F and E♭) crooks for his instruments, and the publishing of duplicate horn parts in band arrangements. Let us be practical and decide to eliminate this unnecessary expense. In a recent survey of seventy school band and orchestra directors, fifty-four agreed whole heartedly that it is high time that this simplification be effected.

Single F Horn vs. Single B♭

During the last few years there has been an increased interest in the use of the single B♭ French horn. Let us look at the advantages and disadvantages of the two horns fairly and objectively, and then, in the light of all of the available information, decide on a wise procedure.

The B♭ horn sounds an interval of a fourth higher than the F. Thus the note written as third space C will sound first space F on the F horn, and third line B♭ on the B♭ horn. Both are excellent instruments when built by an outstanding manfacturer. It stands to reason, as is the case in the entire brass family, that the larger of the two instruments is more suited to playing the lower tones while the smaller one is preferable for the higher tones. This, however, does not cover the entire subject. The professional player of the double horn is well aware of the advantages and disadvantages of each horn, as he is able to use either as desired. He does not use the B♭ horn for the notes written second line G and lower, and yet, at times, he does use the B♭ horn for the notes written around the E below middle C. Why? The B♭ horn is not as well in tune as the F for the tones from G and lower; on the other hand, the tones around low E (written) are surer and better in tune on the B♭ than on the F. The F horn has a more desirable tonal quality than the B♭ in the range below second line G. Somewhere between second line G and fourth line D (written) the professional player of the double horn changes to the B♭ horn by pushing down the thumb valve. Why? Because in this range and higher the B♭ horn has a distinct advantage over the F in ease of execution and intonation.

Max P. Pottag is a graduate of the Royal Conservatory of Music of Leipzig. He was a pupil of one of the greatest French horn teachers of all time, F. Gumbert. Of the forty-five years he has devoted to playing in symphony orchestras, the last forty were with the Chicago Symphony. During this time he has had the privilege of playing under most world-famous conductors. He is a member of the faculty of Northwestern University School of Music.

This is the complete picture. It is sound because the professional double horn player has no prejudices in favor of one or the other horn. He uses the one which suits him the best and which will produce superior results. There are a few first chair professionals who use the single B♭ horn and a few others who prefer the single horn; but by and large, most of them use the double horn.

Which Horn Should I Buy?

It is quite obvious from the foregoing that each of the single horns has certain advantages and disadvantages that the other one does not have. The double horn has the marked disadvantage of costing considerably more than either single horn. The single horn in B♭ and the double horn are ideally suited to the first horn player of school bands and orchestras. For the players of the other three parts either the single F horn or the double horn are distinctly preferable to the B♭.

In making these recommendations let us remember that nearly all music for the French horn in school bands and orchestras is written within a range of two octaves—from the G below middle C and up two octaves, and that the B♭ horn has a marked advantage over the F only in the highest five or six notes of this range. Therefore, an unwarranted enthusiasm for or against either horn based on the preferences of one or two players must always be weighed carefully in the light of all the available facts.

The above article is the first of a series to be published in the **Instrumentalist.—*The Editors.***

IT'S NEWS TO US

WANT UNIFORMS?

Well, you can't have them before spring, and not then unless you order at once. Even then, they will contain some ersatz materials, some of which are better than the original and some not. Help is hard to get and some raw materials simply are not being made. The Collegiate Cap & Gown Company (Champaign, Ill.) reports that it is practically impossible to secure satin materials for majorette outfits. They have some choir vestment materials, however, and the opening of a new branch factory thirty miles away may solve the help problem.

"Uniforms by Ostwald" (New York) suggests allowing three to six months for delivery. A band uniform, they report, contains 600 different items. Prices, out from under the OPA, are 27 to 53% higher than before the war. None of the uniform manufacturers attempt to predict when the situation will improve.

RCA-VICTOR

The RCA-Victor Company recently ceremoniously celebrated the pressing of its billionth record. The selection was "Semper Fidelis" by Serge Koussevitsky and the Boston Symphony Orchestra. You may hear all of the billion records if you live 12,489 years and do nothing but listen.

Enrollment Cards

W. G. Skipworth has invented a modern class enrollment card called the "Skipworth Band-Orchestra Administration Card." If you desire the names and/or enrollment-records of all your cornetists, or your sophomores, or your strings, you may segregate them from the pile instantly. Patterned after modern personnel records systems in large industrial firms, the Skipworth equipment requires no mechanical device except the small end of a baton. The cards sell for five cents each. Address, Kosciusko, Mississippi.

Pre-Piano

The Pre-Piano, illustrated in our September issue, continues to make news. It has been shown by Pathe News films, and in an unprecedented number of newspapers and magazines.

Magnesium Tympani

The new tympani made by the W. F. L. Drum Company (1728 N. Damen Ave., Chicago 47) sells for only a little over $500.00 per pair. Although the kettles are made of copper, magnesium replaces steel in clamps and other parts. The weight is greatly reduced and the appearance much improved.

Corker Grease Stick

It comes in the shape of glorified lip stick, only it is used on cork joints and eliminates greasing the hands as well as the clarinet or saxophone. Made by Selmer, Inc., (Elkhart, Indiana) it is said to be proving popular.

Lots of Radios

Radio manufacturers succeeded in making eight million units since the war, which is only forty per cent short of the prewar record. Their output at the present is even greater than the prewar record.

Attractively styled for exceptional wide angle readability, a "Reflexograph" dial forms the facing on the new Lear Home Radios to provide reflective value rated between 15 to 25 times greater than its component colors. The tuning dial, made of nonbreakable plexiglass, is patterned as a functional-angle slide rule, on which bright yellow and green frequency numbers have been silk-screened. With this new deep red reflection material backing, the dial has extremely brilliant but harmonious color value.

This new backing is fabricated through lamination of tiny glass spheres on to a special composition backing. Each sphere is approximately 3/10000ths of an inch in diameter, one square inch containing between 30,000 and 35,000 units. When the extra bright dial lamp on the Lear radio set or when light from the room is reflected on the "Reflexograph" dial, it throws back the light in volume many times greater than its source.

Musical Xmas Gifts

Musicians frequently are pleased to find a gift of a musical nature at Christmas time. First, of course, come recordings and albums of recordings. For playing them, that is a different question. There is, however, a new automatic changing record player to attach to your radio, selling for around forty dollars. There are, too, small portable wound-by-hand phonographs for around twenty dollars (as of the era of OPA). Double the price if you want electric power.

Probably the most popular of novelty gifts is the "Silent Butler." It is made of aluminum, glass, or plastic, about as large as a half or three-quarter size violin. Press the finger-board, and up comes the lid. Keep and serve candy, nuts, etc., in it.

There are plenty of toy xylos, pipes of Pan, and miniature pianos for the kiddies. There are musical book-ends, brooches, and jewelry. Publishers list musical games, including musical dominoes and several varieties of card games to exploit or increase (for young or old) one's knowledge of composers, staff names, triads, intervals and rudiments of music.

With plenty of eye-appeal for the young, we think we'll start with the drum bank, successor to the piggie bank, with a slot in one head for stowing away pennies. Anyhow, it sells for around thirty cents.

In between in the price range (five to ten dollars) there are advertised musical clocks, music boxes, and jewel chests having 22-note Swiss movements, in cases of walnut, mahogany, or attractive enameled wood.

The Care and Repair of Instruments

Osmund Gihle

REPLACING SAXOPHONE AND FLUTE PADS

THERE are two types of saxophone pads, the regular kind and the ones which snap on the key. Since the operation differs in replacing each of these, they will be discussed separately.

Replacing the regular saxophone pad.

It is preferable to remove the key from the instrument even though it is possible to replace the regular type of pad without doing so. In order to remove the old pad, the key is heated with an alcohol lamp or Bunsen burner until the shellac within it is soft. Care needs to be exercised not to apply too much heat to a lacquered instrument lest the lacquer be burned off.

The new pad should fit the key cup quite snugly. The tip of the stick shellac is held in the flame until it softens, and is then drawn across the back of the new pad so that the shellac is spread evenly. The key cup is then heated. Grasping the new pad with tweezers, it is placed into the heated cup and gently pressed down so that it is level with the cup throughout its circumference. After the key is replaced one may check the seating of the pad. If it touches the back of the tone hole, it is too thick, while if it touches the front of the hole first, it is too thin. In order to make the pad seat uniformly one may (1) give the closed key a light tap with the rawhide mallet, or/and (2) heat the pad again and shift the pad around as was discussed in the previous issue of the INSTRUMENTALIST. After one is reasonably sure that the pad and key will operate correctly to close the tone hole, the final operation consists of (1) with a pipe cleaner dipped in water the pad is moistened, (2) the key is heated once more just enough to soften the shellac and not to the point where the shellac will ooze out, and (3) the key is pressed down with a little more than usual playing pressure. It is a good practice to tie the key down over night or to "cork" it so the key remains down, giving the pad extra time to become perfectly seated. The final test on the pad is best made by lowering a leak light into the saxophone and noting whether or not any light shines past the closed pad.

Replacing a snap-on saxophone pad.

With this type of pad it is imperative to remove the key so that the pad can be removed. The special disk on this type holds the pad in place and thus requires no shellac. If the newly inserted pad does not seat well, it may be necessary to bend the key slightly or to give the closed key a light tap with the mallet. If this does not give the desired results it is necessary to remove the pad; but before doing so, one should mark the side of the cup and pad with a pencil so that the pad may be replaced in the original position. Using the outside of the rim of the pad as a guide, crescent shaped paper disks are cut out and inserted into the cup to build up the pad as needed. These crescents may be held in place with a dot of melted shellac. By replacing the pad and the snap-on button one soon develops the needed skill to seat a pad perfectly.

Replacing a flute pad.

The key of the offending pad is first removed from the instrument and then the small screw holding the pad in the cup is unscrewed. The same procedure is applied here as has just been discussed above relative to the snap-on saxophone pad. If the pad is too thin, one should insert complete paper circles (the crescents are used to build up only one side of the pad). If the pad touches the back of the hole first, one knows the entire pad is too thick (remove disks), while if it touches the front first, the pad is too thin (add disks). As with the saxophone pad, the flute pad is moistened to remove any wrinkles in the skin. When two pads work in combination with each other, it is imperative that they seat simultaneously. For checking this, the test feeler is used. Considerable patience and care for details will in time produce superior results.

QUESTIONS and ANSWERS

A bandmaster asks for some tips on storing of instruments.

Watch the temperature and the humidity of the storage room. Avoid placing all instruments made of wood and all percussion instruments near radiators, hot air registers, or in hot or dry lofts. A temperature of about 72° and 50 percent humidity are desirable. *A thermometer combined with a humidity gauge should be in every storage room.* Basement floors are notably damp and outside walls tend to be cold and drafty. The tarnishing of brass instruments can be delayed by preventing unnecessary exposure to the circulating air from the air ducts of the heating plant. Periodical oiling or greasing of all moving parts will prevent many unnecessary repair bills. When stringed instruments are stored for several months it is desirable to loosen the strings somewhat, but not entirely. All woodwind instruments need to be oiled from time to time whether or not they are in use.

Send your questions to Mr. Osmund Gihle, c/o The Instrumentalist, Drawer 512, Glen Ellyn, Illinois.

How to Fit a Violin Bridge

CHELSEA FRASER

Master Violin Maker

AS THEY COME from the music store, violin bridges are not ready to use as soon as notched for the strings. They must be individually fitted to the particular violin on which they are to go. Ease of fingering and bowing, also tone quality, are vitally influenced by the bridge. We will describe how properly to fit a bridge.

Trimming

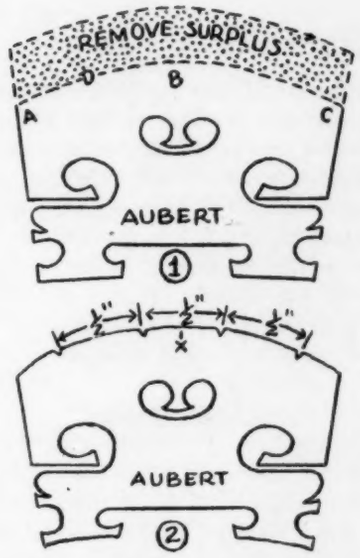
The feet, which are too thick when the bridge is purchased, are the first parts to trim down. Do this with the small blade of a sharp knife, shaving off as little surplus wood as possible so as to obtain a fairly good fit to the belly of the violin at a distance of 12⅞ inches from the fingerboard nut, which is the proper free-string length of a standard violin and the point at which the bridge will set. If the neck of your violin has been set properly by its maker, the bridge should set a uniform distance on either side of the center joint of the belly; but if the neck is out of line, as sometimes happens in cheap fiddles the bridge will have to be fitted off center enough to compensate, so the strings will accord with the edges of the fingerboard.

Fitting

For final fitting of the bridge feet, place a narrow strip of sandpaper on the belly where the feet will come and slide the upright bridge back and forth until the feet fit perfectly.

Then, with the small blade of the knife, or a small round file, work off the upper sides of the feet so that they are about $\frac{1}{16}$ inch thick, as shown in Fig. 2, and no longer thick and clumsy as in Fig. 1.

The height of the bridge, or final arch, should now be obtained. To do this, set the bridge up, and holding it at a distance of 12⅞ inches from the nut with the left hand, sight down the surface of the fingerboard, and place



three marks (A, B, C, Fig. 1) at points on the face of the bridge which will be approximately ¼ inch above the contour of the lower (large) end of the fingerboard, as seen while sighting. Remove the bridge, sketch in a curved line connecting these three points, and whittle off the surplus wood to the line. Check the sighting by replacing bridge. Smooth the arched edge with a file and sandpaper, if it seems approximately correct. Pay no attention to the thickness of the bridge's upper edge.

Now mark the string positions by finding the center of the bridge (x, Fig. 2), and placing a mark ¼ inch on each side, then making other marks ½ inch beyond these last ones, which will locate your four strings ½ inch apart. The notches are the slightest of nicks, made with knife, so the strings will merely seat themselves. The notches are enlarged with a small file so the strings will go in about half of their thickness, not more.

Turn the violin's pegs so the strings will hold the new bridge in position. If the E string is farther than ⅛ inch above the lower end of the fingerboard, and the G string more than $\frac{3}{16}$ inch above, the arch of the bridge must be marked and lowered to accord, and the bridge renotched. The A and D strings will follow the same general curvature of the fingerboard's lower end, of course, these strings increasing in height from the E to the G, which are the limits.

Next, the new bridge should be made gradually thinner, by using a file and sandpaper, from its feet to its arched edge, leaving the latter about $\frac{1}{16}$ inch thick and sanding it slightly round.

Placing

When tuning up, watch the bridge closely so that it will not be drawn over and go down with a crash. To straighten it, stand behind and place the two first fingers in front of it, with the thumbs behind, pressing firmly. Never let the bridge lean either forward or backward while playing. It should stand upright, so that its feet are in full contact with the belly of the violin, the strings exerting their maximum pressure upon the belly by means of the bridge.

—■—

Music is perhaps the best recreation in the world. It is also the best unifier in the world. It is the best bond of comradeship.

—DR. FRANK CRANE

Every child in our country should learn how to sing, and how to play upon at least one musical instrument.

—WALTER DAMROSCH

Music is the common tie between races and nationalities, and recognizes no caste.

—JACQUES L. GOTTLIEB

BRASS clinic

Bernard Fitzgerald

THE lack of agreement among prominent teachers, performers and authors in regard to articulation (tongueing) on brass instruments is ample proof that the subject is highly controversial. According to the world famous cornetist and teacher, Herbert Clarke, this subject has caused more controversy than any other pertaining to Cornet playing. The disagreements are equally common in regard to Trombone, French Horn, Baritone, and Tuba. However, the differences of opinion are primarily in regard to the *method* of articulation rather than the *desired musical result.*

The brass instrumentalist must have complete mastery of all forms of articulation from legato to the most incisive staccato or accent and develop the ability to use the tongue to produce many varied gradations in emphasis just as the violinist must develop complete mastery of bowing techniques. Faults in articulation are a major problem to a large percentage of brass instrumentalists and often prove to be the greatest obstacle to technical development since such a handicap imposes definite limitations both in regard to rapid execution and artistic musical interpretation. Very frequently a talented student possessing all the other qualifications for becoming an outstanding performer on a brass instrument is retarded because of slow or faulty articulation. In many instances these deficiencies can be overcome since they are not due to physical disability but to the lack of proper development and coordination.

Although each player must as Herbert Clarke stated "discover the most natural and easiest way for himself", it is helpful to consider the various methods of articulation and analyze the relative merits of these methods and their application to teaching so that both the teacher and the student may be spared the necessity of depending entirely upon the trial and error method. Modern teaching techniques in a scientific age should not be in the position of having to rely upon the method of trial and error except when required as the result of the variable physical characteristics of the individual.

Lingual Habits

Racial speech characteristics and speech habits indicate a close relationship to articulation of brass instruments. Herbert Clarke believed that the Latin Race possessed the best control over all types of attack and suggested that perhaps "their language may help them to be more decisive, besides guiding them with greater certainty as to the attack for the different varieties of tongueing." This opinion is well founded, since the Latin language and those closely related to it employ a much greater variety of vowel sounds than the average American uses in his speech and requires both extreme flexibility and velocity in lingual movement, particularly in the use of the tip of the tongue. Speech correction techniques may prove to be of considerable value in teaching wind instruments, since students having poor articulation in speaking frequently encounter a similar difficulty in articulation on wind instruments.

Fundamentally, articulation on a brass instrument may be defined as "The manner in which the breath is released by the tongue, thus permitting the breath to cause the lips to vibrate." The essential elements in developing the use of the tongue in articulation are CONTROL, COORDINATION (with breath, embouchure and fingers), and VELOCITY. PRECISION should be the first objective in achieving good articulation and the student should not be concerned with velocity until a definite and clear attack has been developed.

The CONTROL OF ARTICULATION is dependent in large measure upon the following: (1) Placement of the tongue in preparation for the attack; (2) The length and direction of the tongue movement at the moment of the attack; (3) The speed with which the tongue moves; (4) The position of the tongue after the attack. Individual physical differences regarding the length, width, thickness and shape of the tongue in relation to the size and shape of the oral cavity are variable factors which must be considered in the analysis of articulation problems and in the application of remedial techniques to correct these difficulties.

Placement

The question of tongue placement is one of the most controversial points regarding articulation. Even the eminent authors Arban and St. Jacome did not agree for Arban recommended that "the tongue ought to be placed against the teeth of the upper jaw in such a way that the mouth is hermetically sealed," while St. Jacome claimed "the tongue, made thin as possible, is introduced between the teeth until it encounters the lips between which it is placed conveniently; it is pressed strongly or lightly against the upper lip (according if a loud or soft sound is desired)." Clarke agrees with Arban with the additional specific recommendation that the tongue should be placed at the base of the upper teeth.

Most authorities are agreed that the tongue should articulate the sound of the letter "T" in executing the basic type of attack but there are many conflicting ideas as to the *vowel sound*

which should follow the "T". Arban and Clarke advised the use of the syllable "TU" while the method suggested by St. Jacome results in the syllable "THU". The importance of the vowel sound should not be overlooked since it has the effect of either aiding or impeding the production of tone depending upon whether or not the muscles at the *base* of the tongue are constricted. When these muscles become tensed, a corresponding sympathetic tension of the throat muscles often results and the flow of breath is then interrupted with the result that greater force of the tongue is used to start the tone with the small amount of breath which is contained in the oral cavity. This tension of the throat and tongue muscles is probably one of the greatest problems in playing for a large majority of brass instrumentalists.

It is extremely important that the vowel sound employed be conducive to the relaxation of the tongue and throat muscles and the author has found that most students obtain best results through the application of the following syllables: "TUH" (as in TUN) or TOO (as in TWO) for the middle register; "TIH" (as in TIN) for the upper register; "TEE" (as in TEA) for the extreme high register; "TAH" (as in TOP) or "TAW" (as in TALL) for the low register. The use of the syllable "TUH" seems to produce more relaxation of the muscles in the throat and at the base of the tongue than the syllable "TOO" which may cause tension in these areas.

Hammer or Valve?

In the use of all these articulations the tongue is curved downward at the tip and the movement of the tongue is as short as possible. The mastery of rapid articulation is dependent upon retaining maximum relaxation of the tongue muscles and minimum movement of the tongue. Perhaps one of the most common fallacies concerning articulation is the frequent reference to the *striking* action of the tongue. Actually, the tongue acts as a valve and the breath is released when the tongue is drawn *backward* and *down* toward the floor of the mouth.

The exact point or points of contact by the tongue against the upper teeth will be governed to some extent by individual physical differences. Students having a short, narrow, pointed tongue usually find that best results are obtained by using the very *tip* of the tongue whereas students whose tongue is long and broad at the tip are most successful if the tip of the tongue is curved downward and the actual contact with the upper teeth being made by the upper side of the tongue, just above the tip. Most players produce best results when the tip of the tongue contact is near the lower edge of the upper teeth when using the syllable "TUH" and progresses gradually upward toward the gum lines as the syllables "TIH" and "TEE" are introduced in the higher registers.

Oral Room

It is important that the back part of the tongue be kept low and flat on the floor of the mouth to prevent its interference with the breath supply. Frequently the articulation "TOE" is recommended for French Horn students as an aid in maintaining the maximum area of resonance within the oral cavity. Trombone, Baritone and Tuba students will usually employ the broader vowel sounds of "TAH" or "TAW" with best results. Frequently players on the larger mouthpiece instruments find that the tongue touches the inner part of the upper lip in tongueing and many times the attack is hindered by the fact that the tongue disturbs the embouchure immediately preceding the attack. Tongueing between the teeth is often a defensive mechanism resulting from the inability to produce lip vibrations easily. The purpose of the tongue is that of *releasing* the breath which causes the lips to vibrate rather than forcing them into vibration by the explosive force of the tongue action.

The inability to produce a definite and clear attack can be attributed to one or more of the following reasons: too much force of the tongue movement; inadequate amount of breath to produce or sustain the tone; tongue stroke too long; tongue placement too far forward (students often place the tongue not only between the lips but into the cup of the mouthpiece which is a tremendous handicap to rapid articulation since the tongue movement for each attack must be much longer and as a result, slower by this method).

Future articles will present the analysis and discussion of problems related to Control, Coordination and Velocity as applied to articulation on the brass instruments.

BAND CLINIC

Col. Harold Bachman of Chicago and Irving Tallmadge of Maywood, Illinois, and Interlochen, will be guest conductors at a band clinic at the VanderCook School of Music in Chicago December 6-7. VanderCook will accept thirty more GI's when the second semester opens.

COMPOSERS CONTEST

In an effort to find interesting compositions by contemporary American composers, a $100.00 cash prize for a musical composition in one of the three styles listed below, plus publication and royalty contract, for one work in each of the designated forms, is being offered by The Composers Press, Inc., publishers of contemporary American music. Song to a secular or sacred poem; anthem to a text suitable for Easter, for mixed chorus with organ accompaniment; and quintet for flute, clarinet or French horn, violin; viola and violoncello. For rules of contest, write The Composers Press, Inc., 853 Seventh Avenue, New York 19, N. Y.

YOUNG COMPOSERS

Alexander Harley of Illinois has for some time been planning a radio program which would give the young and unknown composer a chance. All he needs is a little moral support wherewith to convince the networks that such a program would be well received. Teachers of composition on all levels, as well as unrecognized composers, should be interested. Write A. M. Harley, Maine Township High School, Park Ridge, Illinois. Your letter may influence a radio official.

When writing advertisers, please mention the INSTRUMENTALIST.

Just As You Say!

Teacher: "Charles, if you use saliva on your valves they will work better."
Charles: "Where can I buy a bottle?"
—C. R. S., Hamilton, Ill.

Clarinetist: "I am having trouble with my triplets."
Director: "Maybe you have too many."
Clarinetist: "I have three sets."
—Contributed.

Note—One dollar will be paid for all items sent by our readers and published in this column. Items desired are actual sayings by music participants, and the sender must vouch for their authenticity.

MUSIC Reviewed

By George Wilson

BAND

Martinique—John J. Morrissey. Remick.

A Beguine fantasy for band. Written in keeping with the popular trend towards Latin-American music, this piece offers an elaborate treatment of the beguine rhythm. The work requires a secure sense of rhythmic values. It runs five to six minutes in playing time. The piece is Class A or College Band material.

Romantic Overture—Buchtel. Kjos, full, $4.50; symphonic, $6.50.

A tuneful piece for young bands. The keys are easy, ranges of the parts are limited, and general technical demands of an easy nature. There are three or four changes of meter. A good number for Class C Bands.

Entracte from Orestes—Sergius I. Taneiev. Carl Fischer, full $3.50; symphonic, $6.00.

A broad chorale type movement making moderate technical demands of the band. It is written in an easy key. The clarinet parts are florid in one section. A nice dignified tonal composition for Class B bands.

ORCHESTRA

George Gerschwin Favorites, transcribed by Gregory Stone. New World Music Corp.

A symphonic treatment of eight familiar Gerschwin melodies: Strike Up the Band, Bidin' My Time, Embraceable You, I Got Rhythm, Liza, 'S'Wonderful, Wintergreen for President, and Of Thee I Sing. The orchestration is brilliant, elaborate and effective. It is difficult and will demand Class A or College organizations of complete instrumentation.

By Gene Chenoweth

ORCHESTRA

Indian Love Call—Rudolph Friml, transcribed by F. Cambell-Watson. Harm's Auditorium Series for Orchestra, set B, $3.00, set C, $2.00.

Previous sets of the Harms Auditorium Series have been received with enthusiastic acclaim by school orchestra directors who wished for something "better" than the old standard orchestrations of popular hits. If you have used "Begin the Beguine" or "Embraceable You" from this series you (and your students!) will be itching to try the other numbers. Indian Love Call is a worthy addition and should merit your consideration. Class A or B.

Serenade, from the "Student Prince"—Sigmund Romberg, arr. and orchestrated by F. Campbell-Watson. Harms.

A good number for dinner music, your music department show, or as entracte music for that inevitable senior play. Since only a Synoptic Score was furnished this reviewer, I am unable to tell you how effectively this number might be used by reduced instrumentations. Effective for Class A-B.

Ode to Friendship—Roy Harris. Mills Music, Inc.

High school students who have not had a great deal of listening experience won't "get" this number on first hearing. If you have a Class A orchestra and the group is ready for and interested in serious contemporary American literature, by all means give this a whirl. It's worth exploring during rehearsal time even if you never get as far as the concert hall with it. Full score published. Time, approx. 5 min.

BAND

Indian Dawn—J. S. Zamecnik, arr. by Harold L. Walters. Sam Fox.

Class C Bands will find this a good "program" number. Audiences will like it because it will sound like something they've heard before. Not difficult. Performance time, about three and one-half minutes.

Thanksgiving Music—Two new numbers for the occasion.

1. "Thanksgiving Songs"—arr. by Clair W. Johnson. Rubank. For band alone or with mixed chorus. Introducing the Old Dutch "Prayer of Thanksgiving" in a much-needed arrangement; also "Come, Ye Thankful People, Come." Why not use your choral groups with the band at a basketball game on these two numbers? Easy.

2. "Thanksgiving Fantasy"—arr. by Irving Cheyette. Sam Fox. Introduces "Now Thank We All Our God," "Come, Ye Thankful People," "Westminister Chimes," and "Prayer of Thanksgiving." This arrangement was designed for use on the football field; however, if you don't play football as late as Thanksgiving, you may still use this number in a variety of ways. Easy.

Ten Little Indians, novelty number—Newell H. Long. Rubank.

If you have a Class C band and are looking for an easy novelty number to lighten up your concerts (and who isn't?), you won't go wrong on this one. It lacks some of the silliness that often marks attempts at musical levity.

Tumbling Tumbleweeds — Bob Nolan, arr. by David Bennett. Williamson Music, Inc.

If you like to play this sort of thing with your school concert band you will want this in your library, especially since it is a workmanlike job by Dave Bennett: but even Bennett is unable to make an earful of music out of this tune. Not difficult.

METHODS

Reviewing the Rudiments — Harvey S. Whistler. Rubank. $1.00.

Percussionists are still the poorest trained members of the majority of our school bands and orchestras, despite the fact that we have had a number of good, almost fool-proof instruction books on the market for a number of years. When you find an expert "battery" in a school organization you will almost certainly find an expert and interested teacher in the background, regardless of what instruction book was used. You will find the rudiments presented in this book in a clear and logical fashion.

VIOLIN

Little March — Russell Webber. G. Schirmer. $.50.

If you are looking for interesting solo material for your young violinsts (and who isn't?) you will certainly want to use this number. The strings like to play marches, too. Why not let your elementary violin class do this number in unison with piano accompaniment? They will love it. It's all in first position—and easy.

XYLOPHONE OR MARIMBA

Musical Typist—Ronnie Munro. Mills Music. $.60.

An excellent number for your special performances. This should be a welcome addition to the all-too-scarce literature for the instrument.

By Paul Rolland

ORCHESTRA

When Johnny Comes Marching Home—Louis Lambert, arr. by Wilhousky. C. Fischer. An excellent modernistic arrangement. May be used with or without chorus.

Modern Violin Moods — arr. by Paul Nero. C. Fischer, $1.00.

There is nothing "modern" about these transcriptions in the sense of Stravinsky or Bartok. Rather it is a collection of popular songs or dances arranged in "swing" and "hot" style for the moderately advanced player. The student may get some good out of the well camouflaged bowing and rhythmic studies that present themselves. The arrangements are typical; i.e., in most pieces the common melodies are harmonized in juke box fashion. "Hot" variations with slap bass style accompaniments are attached to most of them. Thus the following melodies have been remodeled: Arkansas Traveler, Old Folks at Home, Dark Eyes, Deep River, Sweet Genevieve, The Band Played On, Annie Laurie, Loch Lomond, Drink to Me Only, Poor Wayfaring Stranger, Grandfather's Clock.

Celestial Reverie — Bobby Van Eps. Bregman, Vocco & Conn, 75c.

A piece in popular song style under a very promising title. Youngsters who believe in Santa Claus might like it. Within the tonal range of third position, though fingerings occasionally indicate higher positions. The quarter is the shortest note.

Dinah—Harry Akst, transcribed by Eddy Rogers. Mills Music, $.60. Another piece in popular song style. Four flats and three positions.

Solitude, Arabesque — Duke Ellington, transcribed by Eddy Rogers. Mills Music, $.60. Figurative, as the title suggests. Three flats and five positions. Frequent sixteenth passages. More difficult than the above.

VIOLIN and PIANO

Sonata in D Minor, Op. 121—Robert Schumann, revised by Harold Bauer. G. Schirmer, $1.25.

The present edition of this beautiful composition shows some changes over the original score. The editor intends to improve the balance between the two instruments. True, the two sonatas of Schumann are a real task for the violinist requiring the greatest tonal capacity on his part. In places the violin is overwhelmed by the enormous sound waves coming from his partner's instrument. This sonata is unique in that none of the four movements is slow. There is no let-down of expression from beginning until the concluding climax of the tempestuous last movement. Due to extreme physical demands, recommended only to superior and advanced players.

Now the Sheep Secure Are Grazing, Aria from "The Birthday Cantata"—J. S. Bach, arr. Frank La Forge. C. Fischer, $.50.

This beautiful and well-known aria arranged for violin or cello lends itself readily as a solo, especially for religious occasions. For intermediates or more advanced. Piano part fine and important.

Arabesque—William Kroll. G. Schrimer, $.50. A fairly advanced piece with fine lyric feeling and Oriental mood. Demands imagination, position facility and maturity of tone.

Prayer in a Swamp—Jacques Wolfe. G. Schrimer, $.50.

An effective piece in Southern plantation style, based on a Negro melody. After a lamenting, then a tender mood, the opening theme is developed in a sincere climax by variation, using chords and double stops. Moderately advanced.

Down East Suite by Douglas Moore. Carl Fischer, $1.25.

A fine piece of music, classic in form but modern in tonality and rhythm. The first and last movements are rhythmic in character, while the second is broad. About as difficult as a Mozart concerto, though different in style. Recommended only to the ambitious student.

Mazurka No. 3 in B Minor, by Ysaye-Dounis. Mills Music, Inc., $1.00.

The relatively few compositions of the great violinist Ysaye deserve a better place in the repertoire of violinists. This Mazurka, though fairly difficult, is not prohibitive for the talented and technically advanced high school student. Rapid passages, high positions and double stops occur frequently.

Arioso, Bach. C. Fischer, $0.40. This well known piece is very useful in developing a broad cantilena on any instrument. Arranged for violin, viola and cello by Merle Isaac and for violin also by Joseph Szigeti (60c). The same number has been arranged for brass and woodwind instruments.

Banjo and Fiddle, William Kroll. C. Fischer, $0.90. An original and lively piece employing rapid sixteenth note passages, pizzicato, double stops and harmonics. Good for showmanship but fairly difficult.

VIOLA SOLO

Soft Strains of Music Drifting, Brahms-Primrose, C. Fischer, $0.50. This lovely song makes an effective viola solo if performed by an advanced player. High positions and double stops make it prohibitive for the less experienced unless rearranged by the teacher.

Rhapsody, for Viola and Orchestra, by Isadora Freed. C. Fischer, (viola and piano) $2.50. Score and parts for rent. This is a significant piece of large proportion. Recommended only for technically advanced and musically mature players. It is quite demanding in style and tonality.

Solfeggietto, by C. P. E. Bach, arranged by Primrose. C. Fischer, 50c. A brilliant short piece, arranged for advanced viola players and well known by pianists. With rapid sixteenth notes in "Presto leggiero" and utilizing practically the whole range of the viola, it is quite demanding technically.

By Samuel A. Mages

BAND

Worldglobster March—D. M. Whetstone. Ludwig, full, $1.00.

An easy tuneful march that is good for parade playing because the trombone and lower parts have either the melodic line or a tuneful counter-melody. Both E-flat and F Horn parts are included.

Silver Talisman Overture—E. DeLamater. Rubank, full, $2.00; symphonic, $3.25.

An easy grade school overture with the usual contrasting tempos. The sixteen-bar baritone solo in the larghetto movement is cued into the solo cornet part.

Method for Baritone — Walter Beeler. Remick, $1.00.

The fundamentals of playing the Baritone horn are introduced in an interesting and thorough manner. Many helpful suggestions and cautions are printed with the exercises. There is more than the usual amount of material included for each phase of development. Most of the exercises and songs are original, and several solos with piano accompaniment are included.

Forty Progressive Etudes for Trumpet or Cornet by Sigmund Hering (Carl Fischer, $1.25). This is a welcome set of etudes for the intermediate player for whom there is a lack of good study material. Only the common keys are used and the range does not go above "G."

FLUTE and PIANO

Melody, Op. 35, No. 1—Reinhold Gliére. Leeds Music Corp.; $.75.

This solo exploits many of the technical possibilities of the flute and the waltz-like melody allows the player to bring out the finer tonal qualities of the instrument. Grade IV—V.

ENSEMBLES

By Irving Tallmadge

Sonata No. 15, for five-part brass ensemble, by Gottfried Reiche, edited by Robert D. King. (New York; Music Press, Inc. Score, 75c; score and double set complete parts, $2.00; extra parts, 25c ea.)

This is one of a series of Robert King works, all of which are extremely interesting historically. The foreword and picture alone would serve to bring eighteenth-century music to life. It will surprise most players and many teachers to find such richness and vigor in writings of so long ago. This number is excellent for quintet, or for full brass choir. Any good high school group can understand and enjoy it. Grade III.

Three Pieces, for woodwind quartet and piano, by Vladimir Dukelsky. (New York; Carl Fischer, Inc. Score and Parts, $3.00.)

This is one of the finest numbers presented on the ensemble program at Cleveland Conference last year. Vladimir Dukelsky is near the top as a writer of symphonic music. Under the pen name of Vernon Duke, he is a top-flight exponent of jazz. *Three Pieces* combines these idioms with most fortunate results. This is contemporary ensemble writing at its very best. You will like it. Grade VI.

Suite for Brass Quartet, by William Bergsma. (New York; Carl Fischer, Inc. Score and Parts, $2.00.)

Beyond the comprehension of high school students. College players will enjoy (or heartily dislike) its deviation from the conventional. Your harmony book does not include the rules by which it was written. Your reviewer used it at Interlochen. Players greeted it with mixed emotions. Exceedingly difficult, and exceedingly dissonant. Grade VI.

Three Ostinati with Chorales, for clarinet or oboe and piano, by Henry Cowell. (New York; Music Press, Inc. Score and part, $2.00.)

While Henry Cowell is of course a contemporary writer, his Three Ostinati are quite conventional in general effect, and are patterned in strict form. The melodic lines are rather sweeping, and effective. Somewhat better for oboe than for clarinet. The second Ostinati is excellent for flute. Students like the straight-forward melodic flow. The harmonic treatment is rather refreshing. Grade IV for oboe.

XMAS BRASS SEXTETS

Christmas Cards, by Chester Osborne (J. P. Daugherty, Cal.) will afford welcome variety for the holiday program. It is full of good melodies, offering relief from the old familiars. Modern, graceful, likeable, easy. Grade II-III.

King's Prayer and Finale, from Lohengrin (Broadcast Music, Inc.) has been very effectively scored for standard brass sextet by Shaeffer. It is a "natural" for the Christmas or Easter program. Sonorous, sincere, inspiring. Grade III.

BOOKS

You Should Look Into

By Viola Wahler

Band and Orchestra Handbook. This pocket size book contains a goldmine of information and suggestions. One of the first statements in the book "how to live after commencement" is truly thought provoking—or should be for the music teacher. Surely more people enjoy music as an avocation than are included in any other hobby. Music is surely the means of a better, happier life. This handbook aims to help the band and orchestra men (women, too) do a better job of getting their young charges off to a better start. One subject discussed is most valuable—that of starting music instruction in the lower grades, and not waiting until high school. In many places the high school teacher would inherit a better lot or life if some of these practices were put into use. The part on "delinquency and music," "music and the better home," "music and better health" will be old chestnuts to many, but repetition is valuable. The new and inexperienced bandman or orchestra director will find the chapter on "Organizing the Band and Orchestra" and "Fund Raising Ideas" exactly what he needs. Some of the conductors who have been at it longer may find new angles on old ideas. The plans discussed are not just ideas, but are actual reports of successful attempts. There is good information on the care of instruments; it should be the best, as the publisher is in a position to know all the answers. Included are illustrations of the various instruments. This may seem to be unnecessary, but surely you've heard the story of the young conductor who got a clarinet together wrong (I saw it happen) —so perhaps it was wise to include them. You'll find information and suggestions on aptitude tests, good equipment vs. "cheap that will do," microphones, broadcasting, seating arrangements, and the copyright law. For those who want to start summer classes or improve those already started the handbook contains many suggestions. Here are ideas for success—financially for the teacher and educationally for the pupil. The back of the book is devoted to thumb nail biographies of the composers, for program notes, etc. The packaging of the book is attractive, and it is well written. (Pan-American, $1.00).

Most of us have wondered what the composers felt about performances of certain symphonies and operas. *Letters of the Composers* by Norman and Shrifte will put an end to all those musings. This anthology is up to date; it covers the years from 1603 through 1945. Wherever translations were necessary they've been made, and these are smooth and natural. Because of its content and make-up the book is good "snatch reading" and will nicely fill up any spare minutes. Puccini's reaction to the first performance of *"Butterfly?"* Here it is: "Vigna did his best but he can't control the orchestra" . . . Even in Mahler's time and world, conductors had trouble with the chorus-orchestra combination. Here's proof—". . . must stand out strongly above the orchestra and it requires the greatest discretion not to cover up the singers" (where have we heard that before). Youth has always been the concern of its elders—the concern was even experienced by Max Reger. He was concerned about "the youth of today permeated with Wagner"—"how will they ever understand Bach." Yes, in 1895 Reger felt "the younger generation in particular should be brought back again and again to the original source of musical creation and divine art—Johann Śebastian Bach." Henry Cowell's letter on creative music is interesting and most valuable. What is "modern music"? Chavez maintains it is contemporary music—our music —all the rest belongs to the historical periods. If one must be living to be modern, what would Debussy be considered? The book is good reading for all musicians and music lovers. Reading the book will give new insight into the character and works of the great composers. Clearer and more definite knowledge of the masters tends towards better interpretation of their works. (Knopf, $5.00).

History of Musical Instruments: Curt Sachs. Here is a book that is not new, but seems to have been overlooked by many. Curt Sachs (could he be a cousin of the old German musician, Hans Sachs?) one of the world's most distinguished musicologists, former curator of the Berlin State Museum of Musical Instruments, and now professor at New York University, has written this comprehensive, and not dry, history of musical instruments. The book covers prehistoric and modern jazz electric instruments and all that went between, including the rise of the professional musician. Mr. Sachs has produced a more detailed and more profusely illustrated book on this subject than most of its kind. The book not only has a place in the personal library, but in that of the school. (Norton, $6.00.)

COLLEGE BANDSMEN

The university and college bandmasters will convene in Chicago, December 19-20. Program details may be secured from the President, Gerald R. Prescott, University of Minnesota. The Secretary is L. Bruce Jones, Louisiana State University, Baton Rouge; and the Treasurer is Gerald H. Doty, Indiana University, Bloomington.

NEW PUBLICATION

Treasure Island, Overture—Chester G. Osborne. Mills Music, Inc., Full —$5.00; Symphonic—$7.00.

One of the most intriguing easy numbers of recent years. Remember how excited you were when you read the story of Long John Silver and his cut-throat colleagues? Your band can recapture that excitement when it plays *Treasure Island.* Excerpt from the program note: The introduction is violent with menace and with promise of action and conflict. The overture opens with a timpani roll, which collides with a short, challenging motive for horns; the "Hispaniola" motive, named for the ship in the story. Under the horn figure, like the tide beneath a ship, is the "Sea" theme—deep, surging, treacherous. . . . Then follows a melee of action and conflict, theme against theme; trombones roar out the frustrated rage of the sea.

The music is as imaginative as the story, yet is not difficult. Class B bands will find it within their capabilities; class A groups will program it more than once! J. I. T.

Ye who will may make laws for the people; let me write their songs.

—BERANGER

Good music is a vital element in the education of the people.

—PHILANDER P. CLAXTON

BACK COPIES

Copies of "VOLUME I, Number 1" (our September issue) may be secured while they last, to make your files complete. It contained valuable lists, and articles on football band programs and other practical subjects. While they last—25c in stamps with order. If a new reader, ask that your subscription begin with the September issue.

Scrambled Appogiaturas

By G. P. Tacet

BEETHOVEN

Ludwig was a great composer,
Seldom mediocre, nosir,
Some folks think especially fine
His Symphonies Three and Five and Nine,
There hardly is a man alive
Who hasn't heard his number Five.
Probably he never thoughta
Moonlight when he wrote Sonata
Quasi una Fantasie,
A critic arbitrarily
Hung the lunar title on it,
That is that; an end upon it.

MOZART

With you there's very little waste,
And everything's in perfect taste,
Your music wears a gracious smile,
The ultimate, it seems, in style.

N. B. MR. KOSTELANETZ

I think that you can never swing
Igor Stravinsky's Rite of Spring.

SO WHAT?

Nicholas Rimsky Korsakov,
A seaman bold and daring,
Sailed the ocean wild and rough
And lived on smoked herring.

He later tired of taking trips
And yet he seemed quite glad
To write about the sea and ships
In his Scheherazade.

CORRECTION

Our attention has been called to two corrections to be made in "The 100 Most Popular Marches" in the first issue of the INSTRUMENTALIST. "Barnum & Bailey's Favorite" is published by Barnhouse instead of King, and "Kiefer's Special" is by Kiefer.

Patronize Our Advertisers

PICTURES WANTED

Photographs of music education activities are desired for reproduction in this magazine. Pictures should answer the question "How to do it?" and should be of practical value in solving the problems of instrumental music directors, teachers and specialists. See *"Shoot 'em"* on page 8 of the September issue of this magazine. Back copies, while they last, 25c in stamps with order.

Classified Shopping News

30 BAND CAPES AND CAPS. Black and Gold. National Band Inst. Service. 620 Chestnut, St. Louis, Mo.

FREE—Bargain catalogue of woodwind supplies, new and used instruments, rentals, repairs, music, reeds and all musical accessories. JACK SPRATT, Old Greenwich, Conn.

HINES CLARINET AND SAXOPHONE REEDS—Nationally known for student, professional and artist. HINES REEDS are handmade from the finest quality, selected, genuine French cane by the most skilled workmen. HINES REEDS have that fast, snappy vibration giving ready response with solidity of tone, and true intonation in all registers and so designed they will take real punishment. Highly endorsed by leading bands and symphonies from coast to coast. DOUBLE REEDS for symphony requirements made by French, Swiss and American artists. If your dealer cannot supply, write: HINES REEDS, Box 130, Kosciusko, Mississippi.

WANTED—Hand Organ, authentic. Must be in good condition. State price and description in first letter. Address Box C, C/o the INSTRUMENTALIST.

FOR SALE—BAND UNIFOMS (very reasonable) 18 cotton gaberdine black coats, gold trimmings; 1 Drum major's coat (black and gold buttons); 10 pants (black); 19 cotton garberdine coats, white trimmings; 22 black caps, white brims, all in good condition. Henry Williston, H. S., Wyandotte, Okla.

WANTED—Old-Fashioned and antique musical instruments of every type, regardless of condition: brass, string, woodwinds, drums, keyboards. Arne B. Larson, 1002 3d St., Brookings, So. Dak.

Classified Rates

Four lines or less.....$1.50
5 to 8 lines.....30c per line
9 or more lines.....25c per line

(Allow about 6 average words to the line)
Deduct 10% for 2nd and following consecutive runs.

Copy for insertion in this column in January issue must reach us by Dec. 10.

If Your Violin —

Is Faulty in Tone . . . .

If it squeals . . .
If it shrieks . . .
If it howls . . .
If it is weak . . .
If it lacks quick response . . .

I CAN CURE ALL ITS ILLS WITH MY SCIENTIFIC REVOICING AND ADJUSTMENT SERVICE

Amazing tone improvement and ease of playing assured in all cases at LOW COST. A ten-dollar fiddle made into a $300 artist's pet.

For particulars, send for my free "Revoicing Circular"—and do it NOW!

CHELSEA FRASER

MASTER VIOLIN MAKER

2025 Stark Street Saginaw, Michigan

The Conn Vocational School, in Elkhart, Indiana, where returning veterans are learning how to repair band and orchestra instruments. The picture shows the brass and woodwind repair benches. Repair of other types of instruments, as well as plating and lacquering, are taught and practiced in adjoining rooms.

REPAIR SCHOOL

The first and only full-time instrument repair school for civilians and returning veterans was established last year in Elkhart, Indiana, under the sponsorship of the C. G. Conn, Ltd. It is called the Conn Vocational School. Organized on a non-profit, non-productive basis, it is approved by the Indiana Board of Education and the Veterans Administration.

Under the G. I. Bill of Rights, veterans who enroll in the school will have tuition and a subsistence allotment paid by the government. During training, the men are given classroom instruction, and then get actual experience in a well-equipped shop under professional tutelage. Each student also receives enough musical training so that, before graduating, he is able to play the chromatic scale of every instrument.

Fifty-six veterans, some of them disabled, currently are enrolled in the school. The 47 men and one woman already graduated are employed in instrument repair work, according to Ralph L. Thompson, general manager of the school.

More than $40,000 was spent by the Conn company in remodeling 9,000 square feet of a downtown building in Elkhart to house the classrooms and shops. Operating expenses will be in excess of $30,000 annually, Thompson said. Originally, the school was set up to graduate 96 students each year, but recently, due to increasing applications, it was enlarged to a capacity of 144 students.

MEET THE AUTHOR

Milton W. Bollman is assistant county superintendent of schools in Cook County, Illinois (the county in which Chicago is located). He supervises five townships and directs teacher placement for the entire county. Was formerly superintendent of schools in Glenview and in Hazel Crest, Illinois. A graduate of the University of Chicago, he received his master's degree from Northwestern, where he is working toward his doctorate. Member NEA, IEA, Phi Delta Kappa, and Superintendents Round Table of Northern Illinois. Listed in Who is Who in American Education.

Norval L. Church is associate professor of music and music education at Teachers College, Columbia university, and conductor of the Riverside Symphony orchestra in New York City. Holds degrees from Wisconsin and Stanford. Has made motion picture studies of leading European conductors. Travels much as guest conductor, lecturer, adjudicator, clinician and educational surveyor. Author books and magazine articles. Featured in MGM's News of the Week.

T. Frank Coulter is chairman of Region IX, National School Music Competition Festivals, and a member of the board of control of the organization; president of the National School Orchestra Association; and a member of the executive committee, Music Educators National Conference. For thirty years head of the music department in the Joplin, Missouri high school, doing band, orchestra and vocal. Olivet College, Michigan; and Kansas State Teachers College, Pittsburg.

Robert W. Winslow is assistant professor of music education in the University of Minnesota, Minneapolis. He holds four academic degrees, including undergraduate work at the Eastman School of Music, and graduate work at Teachers College, Columbia University, where he earned his doctorate in music education. Was professional trumpet player and band teacher many years. Former positions: Rochester, N. Y.; Washburn Municipal U., Topeka, Kans.; and the U. of Arkansas.

A. D. Lekvold, head of the department of music and music education at Miami university, Oxford, Ohio, conducts the university band and the training school orchestra. President, Ohio Music Educators Association. Past president, Minnesota Bandmasters Association. His school bands and orchestras have won top ratings in three states (Ohio first in Regional). Education South Dakota State, McPhail School, and Columbia.

Howard Lyons is president of the Lyons Band Instrument Company of Chicago. He is well known to music educators, having been active in local, state and national associations. He is currently president of the Music Education Exhibitors Association of the Music Educators National Conference, and has been for some years chairman of the Trades Committee of the Illinois Music Educators Association. Lyons and his company are basking in the comfort of their new building which they have recently purchased at 223 West Lake Street, Chicago 1.

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